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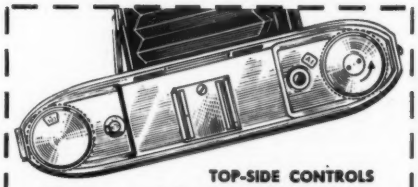

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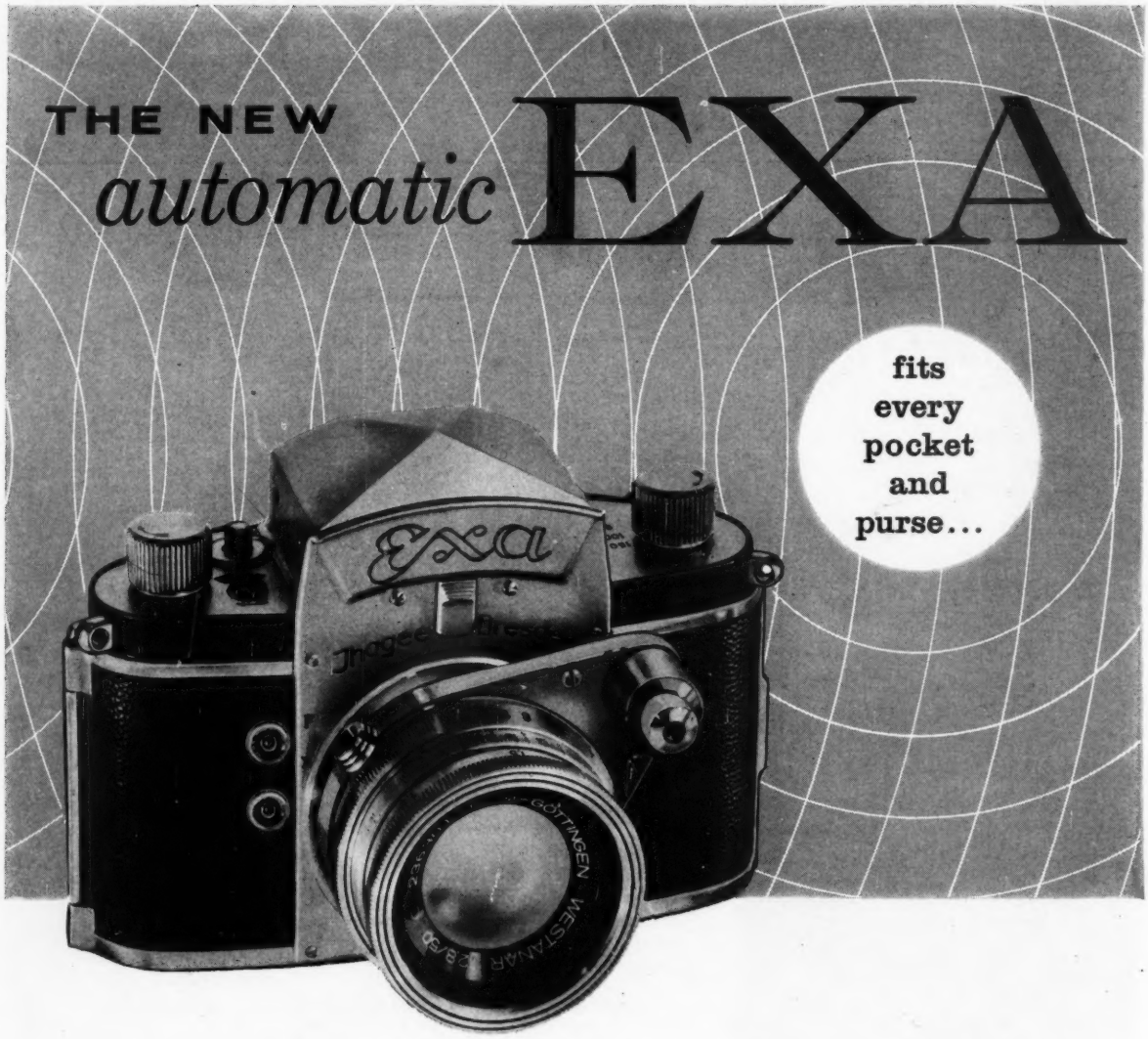

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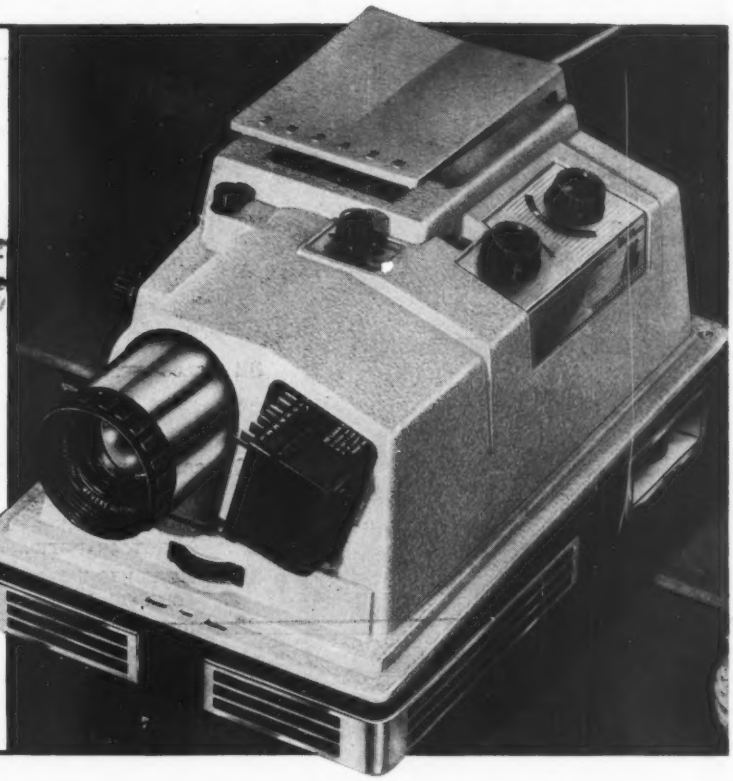

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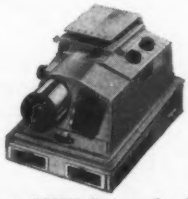

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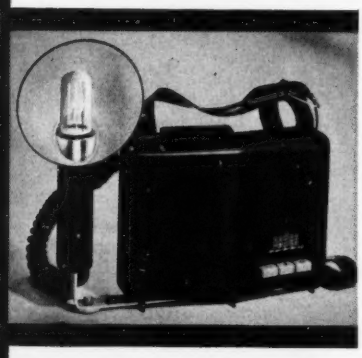

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modern PHOTOGRAPHY

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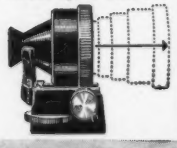

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

The young lady on the print seemingly emerging from the tray of developer is Midge Taylor, the latest of MODERN'S cover girls. Midge isn't a professional model in the strictest sense. She usually can be found behind a desk at CBS-TV. MODERN and TV execs discovered her almost simultaneously. She's already been screen tested. MODERN has that feeling of scoring with a real first—we think Midge will grace many a cover before long. Actually, photographer Howell Conant shot the picture of Miss Taylor in black-and-white, using a Hasselblad 2¼ x 2¼ single-lens reflex equipped with a 135mm lens, and developed and printed the picture. The final color transparency, as you see it on the cover, was made with an 8 x 10 Deardorff view camera loaded with Ektachrome. Lighting was supplied by one electronic flash.

WINNERS ON THE TOWN • • •

The Modern Photography—Photography Place "Win a Career" Contest winners—the six top ones—were on the town for two days, starting with dinner at Janssen's Restaurant on Lexington Ave. The next stop was the Broadway hit *Mr. Wonderful*, starring Sammy Davis, Jr. Some of the contestants spent the night at the Hotel Roosevelt, where a crock of Romanoff's caviar awaited them in their rooms. The awards were presented the next day at a cocktail party held at Photography Place. Incidentally, the two top prize winners also received a week end at Grossingers, one of the fabulous mountain resorts near New York City. The week end was a surprise addition to the regular first place award of six weeks at Photography Place at $100 a week. Second prize was a trip to Nassau aboard the S. S. Nassau.

TWO FASCINATING SHOWS • • •

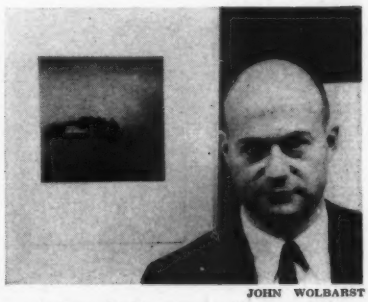
Recently, we gazed at the work of two photographers (the word is used advisedly) displayed simultaneously at opposite ends of New York state.

If they were hundreds of miles apart physically, the two shows were separated by a million light years in content and approach to subject.

At George Eastman House in Rochester were 200 pictures by Arthur Rothstein, photojournalist. These were a sample of his activities during more than 22 years as an "observer of contemporary civilization"—his description. This show will travel to other cities and you should try to see it.

Rothstein started as an amateur snapshooter and gadgeteer, passed through a phase of successful salon pictorial competition, then came under the influence of such notable documentarians as Dorothea Lange and Walker Evans.

There's no frivolity about Arthur Rothstein's photography, although it does not lack humor. He sees photography in its vital role as a form of communication—from the subject via



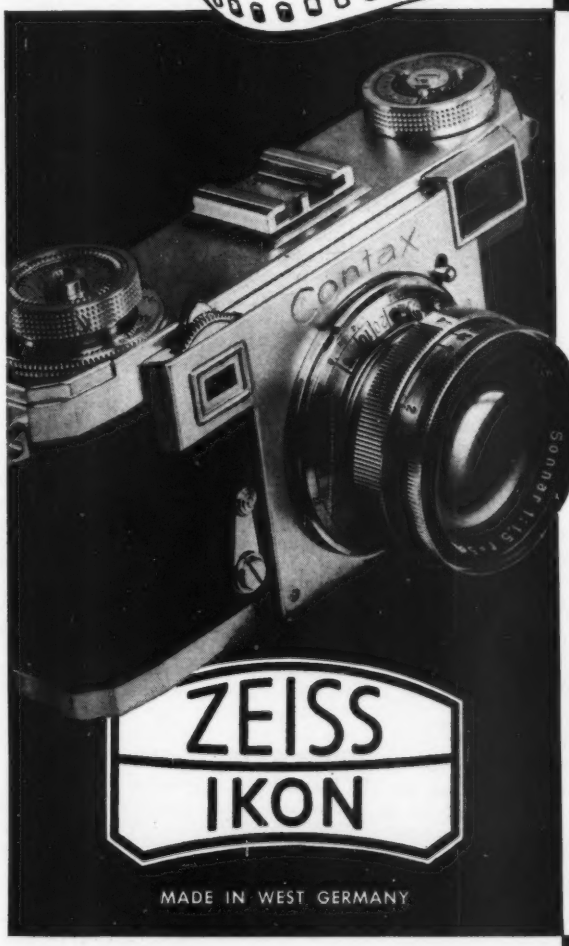
JOHN WOLBARST
Arthur Rothstein. . . "observer"

the photographer to the viewer. His pictures are functional communications—simple, sharp, explanatory, declamatory.

This is evident in his famous 1935 pictures of depressed agricultural areas for the Farm Security Administration, in his Asian World War II photography, in his China famine record for the Uninted Nations, and numerous assignments for *Look* magazine. Often he was sent to record gigantic events, but his record is in terms of an individual's involvement: a farmer shrouded in the dust of his fields blowing away; a single boy dying of starvation in a street.

His portraits are straightforward and none of them is "candid" in the sense that the subject was unaware that a picture was being taken. He has used many types of cameras, from 35mm to studio 8 x 10, and his technical skills are great.

(Continued on page 12)



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90° Biogon
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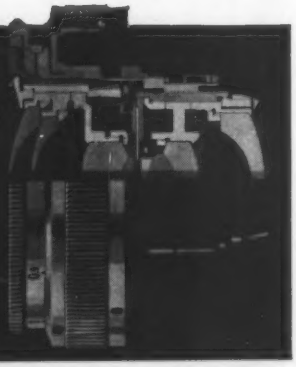
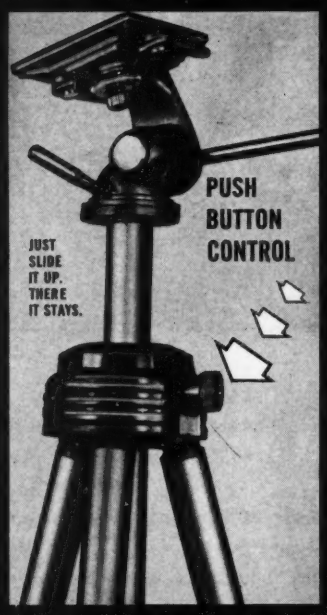


STAR-D TRIPODS



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COFFEE BREAK

(Continued from page 10)

Rothstein joined *Look* in 1940, and now is Technical Director of Photography. He is the author of an excellent new book, *Photojournalism*, published by Amphoto.

At the book, print, and painting cluttered Weyhe Gallery in New York City were about 30 superbly produced photos by Brett Weston. These were the original illustrations for a gorgeous $15 book of his work just published by E. (it stands for Erhard) Weyhe, with design and words by Merle Armitage. Only 500 copies were printed and the "same size" reproduction is first rate.

There is one portrait and a number of naturalistic landscapes, all well executed. However, it is in a series of truly astonishing abstractions that Brett Weston appears to have caught fire as a great, creative camera artist in his own right.

JOHN WOLBARST

Brett Weston . . . "beauty of form"

With 8 x 10 and 11 x 14 view cameras and tremendous bellows extension, Weston has come close to a bit of broken glass, to some drying mud cracks, to a piece of beach debris, and enlarged these insignificant items to reveal hidden beauty of form, pattern, and tone. They are breathtaking.

He has also rendered into an abstraction such a large object as a mountain, this being silhouetted against the sky and reflected in a mirror lake, apparently at dusk.

All these were contact prints, of a quality which we can't even describe here—they must be seen.—J. W.

SCHOLASTIC CONTEST • • •

Scholastic Magazines and Ansco, Inc., are again joint sponsors of a photo contest for junior and senior high school boys and girls. All junior and senior high school students in the United States and its territories are eligible. There are four divisions: Division I—black-and-white, for students in the 7th through the 9th grades; Division II—black-and-white, for students in the 10th through 12th grades; Division III — color transparencies, open to all junior-senior high school grades; and division IV—snapshots, for students in the 7th through 9th grades. Cash prizes of $50, $25, and $15 and merchandise prizes will be awarded in 15 classifications. Ansco, Inc. and Sylvania Electric Products, Inc. will duplicate cash awards for prize winners taken with Ansco film or Sylvania flashbulbs. For more information, write: Scholastic-Ansco Photography Awards, 33 West 42nd St., New York 36, N. Y.

FREE FOR THE ASKING • • •

The word *free* has always been a fascinating one—especially when it means the key to a whole raft of photographic knowledge. This time the word has to do with the new 1957 Amphoto catalog listing some 600 titles on 40 different photographic subjects. The index goes all the way from Action to Zeiss. In between the two extremes is just about everything the movie maker, still photographer, or tape recording enthusiast could want to know. The catalog is completely cross-referenced by subject, title, and author. More important, some 50 new titles have been added to this year's edition. So, if you have a yearning for photographic knowledge, this catalog is for you. You can write Amphoto, 33 West 60th St., New York 23, N. Y. for your copy.

TAKE ONE BARREL ORGAN • • •

Liberty can be a sometime thing. In this case it's right for people to swim in the nude on a certain North Sea island beach reserved for that sort of thing—but not all right for a photographer to take pictures. Obviously, the idea of join 'em if you can't beat 'em wouldn't work. One photographer managed to get the picture —without acquiring any lumps to go along with it. He combined an innocent face with musical talent. After all, who looks for a camera in a barrel organ?

QUICK ON THE SHUTTER • • •

German Photographer Ingrid Erdelmann woke one night to find a masked visitor coming through her bedroom window, replete with knife in one hand and gun in the other. The young lady quickly stashed her camera under the bed clothes and started talking—fast. After a full discussion of the unhappy world surrounding them, the burglar left empty handed and the way he came. Just before he hit the ground Miss Erdelmann dug out her 35mm camera and made a grab shot. The gentleman is now pondering on the foolishness of tangling with lady photographers who figuratively shoot from the hip.

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New Photo Books

MY HOBBY IS PHOTOGRAPHY, by Don Langer, 128 pages, illustrated. Hart Book Co., New York, $2.95.

My Hobby Is Photography is a book designed for the young or beginning photographer—and as such it accomplishes its mission well. Right at the beginning, author Don Langer sets out to lift much of the fog surrounding photography by introducing his readers to a glossary of photographic terms. Most of the terms used by seasoned and not-so-seasoned photographers are explained in simple, highly readable language. From that point Langer sticks to simple explanations of cameras and lenses, and how they work. He points out what each part of the camera is and what it does without getting involved in photographic mumbo jumbo.

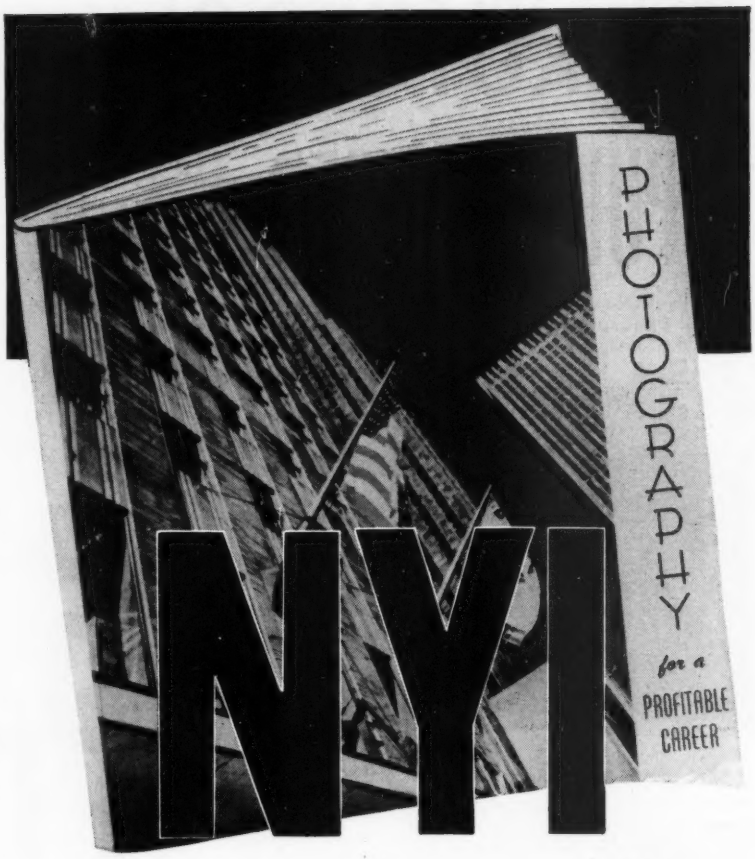
Perhaps a bit too much space is devoted to describing various types of cameras. Not until page 51 of the 128-page book do we reach the picture taking stage. However, once the author gets into the matter, he covers it neatly from the point of view of the beginner. Exposure, film, filters, close-up attachments, and flash are covered in pages devoted to black-and-white picture making. Various types of color film are adequately noted, also.

In a section on picture possibilities, Langer discusses shooting outdoors, indoors by flash and flood, and indoors by available light. In a final portion of the book, darkroom procedures are sketched in sufficiently enough for the amateur just starting on his hobby. This section is clearly illustrated. One last note on the book: unlike many hobby books, this one has been sensibly designed as to size of type (it's big and easy to read) and is written in an interesting, light manner.—M. A. M.

GUIDE TO PHOTOGRAPHING ANIMALS, by Sam Dunton, 128 pages, illustrated. Greenberg, New York, $1.95.

Probably the most useful information in *Guide to Photographing Animals* deals with the behavior of the subjects. Surprisingly enough, their behavior is similar to that of humans when faced with a camera. Much attention is given by the author to problems of picturing the family pet as

(Continued on page 38)



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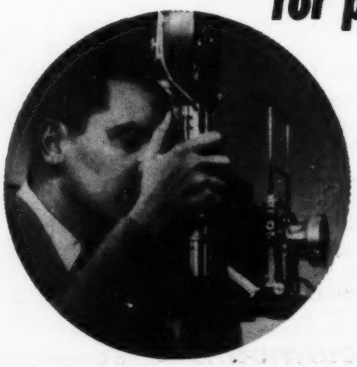

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Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, *Look* Magazine

Ten Exercises for the creative photographer, based on the course at the Chicago Institute of Design.

The basic training courses at the famed Bauhaus of prewar Germany were developed by Laszlo Moholy-Nagy, a Hungarian photographer, artist, and educator who came to the United States and founded the Institute of Design in Chicago. Now a degree granting school of the Illinois Institute of Technology, it still adheres to Moholy-Nagy's basic educational theories, which maintain that a student should not study the master, but the principles and facts that the master studied, so that the student learns for himself. Further, the student's intellectual and emotional powers are stimulated so that creative work results.

A means of self-expression

Recently I had the opportunity to observe the unique methods of teaching photography in the new modern building of the Institute of Design and to talk to Jay Doblin, famed designer and director, as well as to Harry Callahan (see story, *page 44*) and Aaron Siskind of the photography department.

Their ideas and approaches to photography seem to be of value to all photographers who wish to use the camera as a means of self-expression. Their thinking is that the camera in the hands of a person with a developed, creative sense is much more than an unbiased mechanical instrument. It becomes a medium for the interpretive recording of contemporary life, for documentary, illustrative, pictorial, or journalistic purposes.

The work done during the first year at the Institute of Design is meant to acquaint the student with the basic creative possibilities of photography. It is this set of exercises that I think every photographer can perform with great profit. Harry Callahan described them to me and, as examples, gave me a set of prints made by first year students.

First year exercises

Based on the first year of instruction at the Institute of Design, I have selected 10 exercises in photography which I am sure will help every photographer appreciate the potentialities of the art:

1. Photogram—An image is created through the action of light on sensitized paper without using a camera. Fascinating, abstract designs are made that will give insight into the basic formation of the photographic image.
2. Tone—A large piece of brown wrapping paper crumpled, cut, or torn, is photographed in order to observe the tonal range of film and paper. The infinite range of tones in the photographic image is thus better understood.
3. Texture—A photograph is made to emphasize the texture of an object or surface, another inherent quality of photography.
4. Diaphragm—A two part exercise. The first part involves the creation of extra depth of field with near and far objects; the second demonstrates the use of limited depth of field with the out-of-focus objects still having some meaning.
5. Shutter—Slow speeds are used to create a new vision of an object through blurred movement.
6. Point of view—A photograph is made of a familiar subject from a different point of view than it is usually observed.

Worm's eye view of wooden bridge was result of D. Foster's exploration into effectiveness of new point of view.

7. Macrophoto—A familiar object is photographed very close up so that it is revealed differently by the camera.
8. Reflection—The reflection of light and objects in water, store windows, and on shiny surfaces is explored.
9. Multiple Exposure—Three parts:

(Continued on page 18)

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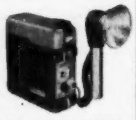

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WAYS AND MEANS

(Continued from page 16)

first, a new image is placed within a silhouette; second, a variety of subjects is used; third, a series of exposures is made to create the illusion of motion.

10. Lighting—The same subject is photographed with five different kinds of lighting: that found on a cloudy, shadowless day; sunlight or other direct source of light; silhouette; a shadow cast on the object; and edge lighting.

It is unfortunate that more photographers do not subject themselves to the disciplines that creative artists in other fields endure in order to master their means of expression. The production of an image is so easy. But to control it and to give it meaning requires skill and thought.

Harry Callahan and his fellow instructors at the Chicago Institute of Design aim to help their students master photography, along with developing their creative, interpretive

Cabbage up close forms unfamiliar pattern. Art Sinsabaugh shot it as exercise in macrophotography.

senses. I know that they are successful because I have worked with their graduates.

Xerography

The announcement by the Haloid Co. in Rochester of an agreement which provides for technical cooperation with the Bell & Howell Co. of Chicago, may be a prelude to some interesting developments in the process of xerography.

This unusual picture making method depends for its effectiveness on the fact that light falling upon a certain kind of electrically charged surface will discharge those areas upon which it falls.

In practice, a specially coated, nonconductive plate is given a positive charge of electricity, then kept in the dark until exposure is made. The image

J. Gurfman illustrates use of multiple exposure in airy, fanciful composition of trees and standing lamps.

is projected onto this charged plate by the camera lens. A latent electrostatic image forms—similar to the latent image which forms in film emulsion at the moment of exposure to light.

This latent electrostatic image, comprised of positive static electricity, is then "developed" by sprinkling a negatively charged powder over it. Powder and image are mutually attractive and the powder adheres to the image.

The negatively charged powder image is then transferred to positively charged paper, to which it is finally fused permanently by heat.

At the present time this system of reproduction is confined to line copy, although experiments with continuous tone copy are under way.

It is fast, economical, and simple. For example, one machine just announced will provide dry, positive prints from original documents or microfilm at the rate of 20 ft. per minute on a roll of plain, unsensitized paper.

The entry of Bell & Howell into further exploration of this process may lead to some unusual devices and methods for producing continuous tone images comparable to photographs.

—THE END

CORRECTION: MINOLTA

The Minolta Autocord, Model I-S, described on *page 91* of MODERN'S Camera Buying Guide (December, 1956) issue, was reported to have a self-timer. However, we wish to bring to our readers' attention that this particular model does *not* come equipped with a self-timer.

the YOUNG photographer

by HARRY A. GOLDSTEIN, APSA

Seven experiments for the darkroom: What each chemical in your developer contributes to a well-balanced print.

Have you ever thought about how the various chemicals in a paper developer go about the business of delivering a sparkling, finished print? Just what each chemical does? How it affects the final result? Listed *below* are seven experiments which will show you exactly what job each ingredient in the developer performs.

In each experiment you must use the same negative (a "normal" one with medium range of tones) and the same contact printer; otherwise this will not be a "controlled experiment."

The first print (#1 *below*) is your control print—to be made with a complete paper developer, such as Dektol. Using this print as your guide you'll see by comparison the effect of each chemical as the experiments are performed.

Have your materials ready

Here are the equipment and materials you'll need:

1 pkg No. 2 contact developing-out paper
1 pkg or foil packet normal action paper developer
1 sheet studio proof paper (printing-out paper)
Fixing bath—12 oz.
Acetic acid (28%)—½ oz.
Hypo crystals—5 grams
Elon or Metol—15 grams
Sodium carbonate—15 grams
Sodium sulfite—5 grams
Potassium bromide—3 grams
Hydroquinone—3 grams
Water
Contact printer
1 normal type negative
Balance scale (for measuring ingredients—try to borrow one from your chemistry dept.).

Use the same short stop bath (½ oz. 28% acetic acid to 8 oz. of water) and fixing bath (such as Eastman Kodak F-5) for all experiments except #2, for which other chemicals are recommended.

(Continued on page 20)

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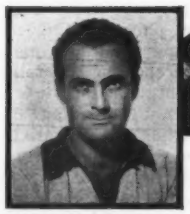

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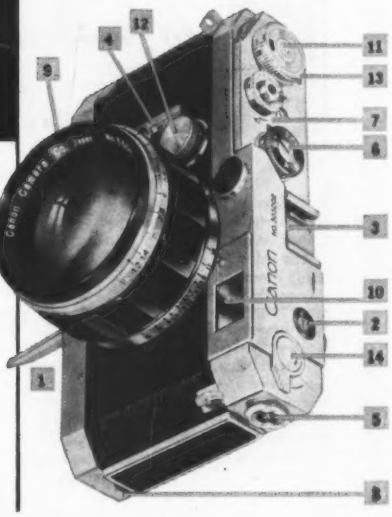

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YOUNG PHOTOGRAPHER

(Continued from page 19)

You are now ready to start. Good luck and go to it!

1. Make a control print

Using an average developer (such as Dektol) prepared according to the manufacturer's specifications, make a print on the developing-out paper. Keep a record of the exposure time. The print should be fixed in the F-5 fixing bath (or any similar fixing bath), washed for 20 minutes and dried. This is your control print and you'll want to compare it with the results of the following experiments.

2. Make a print with sunlight

Place your negative over a sheet of studio proof paper (printing-out paper) and expose in bright sunlight until the paper turns to the dark purple tones. It is especially made for proofing and contains an abundant amount of silver in the emulsion. Note that only light is necessary to print out this picture; no chemicals in water are needed. However, it will darken completely if exposed further to sunlight.

The picture can be preserved by fixing. First wash the print for one or two minutes in plain water. Make a weak solution of 5 grams of hypo crystals and 8 oz. of water; soak the print in this fixing bath for five minutes and then wash it. Let it dry.

3. The developing agent—Elon or Metol

Dissolve 15 grams of Elon (Eastman Kodak) or Metol (Ansco) with a pinch of sodium carbonate in 8 oz. of warm water. Place the solution in a tray.

Expose the photographic contact paper 20% longer than in Experiment 1, for this and each of the following experiments. Note how long it takes to develop out even a faint image despite the increased exposure. Agitate the solution over the print constantly. Save this solution for the next experiment. Wash and dry the print.

4. The accelerator—sodium carbonate

Some means of speeding up the developing process was definitely needed, as you saw in Experiment 3. Fortunately, a chemical called sodium carbonate will soften the gelatin so that the Elon can reach down and work on the exposed silver crystals more readily. At this point dissolve 10 grams of sodium carbonate in the developing solution left over from Experiment 3. Expose a sheet of photographic contact paper and develop. See how quickly the print now comes out. For more even tones, try another print, putting it into a tray of plain water first and then into the developing solution.

5. The preservative—sodium-sulfite

At this point you will note that the developer is beginning to turn a light brown color. This is because the developing agent is oxidizing and soon it will have little or no effect upon the exposed silver crystals. A chemical that will prevent the oxidation is needed if we are to have a good developing solution that will last and can be stored. Sodium sulfite, when added to the developing solution, has a stronger attraction for oxygen than does the Elon. Therefore, it is used as a preservative. Add 5 grams of sodium sulfite to the developing solution. Note that the brown color in the solution now does not get darker. Of course, the developer will eventually exhaust itself and turn brown through use. Wash and dry the print.

6. The brake—potassium bromide

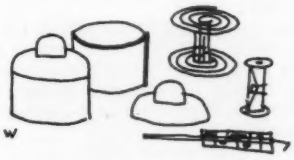
The solution composed of Elon, sodium carbonate, and sodium sulfite has a tendency to spread a gray fog over the photographic paper as it develops. This is because the uncontrolled action of the developer works on both exposed and unexposed areas, cutting down contrast between the two. In order to control the speed of the developing process and prevent fogging of the photographic paper, we use the chemical potassium bromide. This chemical aids in slowing the developing process and improves the separation of tones from black to white. Potassium bromide tends to give the image a warm brownish-black tone. Add 3 grams of potassium bromide to your solution and dissolve well. Make your print, wash, and dry.

7. The contrast developing agent—hydroquinone

Up to this point your developing solution contains all the essential ingredients. However, a picture with a little more sparkle is usually desired by most photographers. For these results add 3 grams of hydroquinone to your solution. Notice the increased contrast and sparkle that is obtained when you make a print in this solution.

Mount your seven prints on a sheet of paper or cardboard for comparison. You'll see, step by step, just what the various chemicals in your developer are doing for you.—THE END

Harry A. Goldstein, BA, MA, APSA, and teacher of photography at the Tucson (Arizona) High School, has taught photography and been a club sponsor for the past 15 years. Recently The Photographic Society of America made him an Associate, and awarded him the Service Commendation for service to young photographers. Ed.



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modern COLOR

by ROBERT CRANDALL

A comparison of Kodachrome, Anscochrome and Ektachrome miniature color films.

When a professional color technician writes a column such as this, he finds it very difficult to keep from expressing his own individual preference as to which color film he prefers to work with. Perhaps the safest way would be to say, simply, that of the three types of color film available—Kodachrome, E-2 Ektachrome, Anscochrome—each will produce a pleasing color picture, and let it go at that. However, this approach would hardly appease the reader's thirst for information. As the owner of a color laboratory that services all three color films impartially, I will endeavor to state my opinion of each film's qualifications and let you decide on which film to put to personal use. Keep in mind, however, that when comparing color films, we are dealing in subtleties of color values and tonal densities that tend to set the mood or emotional impact of a picture for the pleasure of the artist. Of course, the artist in this case is you; and although your audience will accept and appreciate any reasonable picture you show them, the fascination of photography is that it is within your power to create and achieve a mood within a picture that pleases your own artistic tastes.

Does speed=color quality?

Simply because the newer color films on the market have higher emulsion speeds (ASA 32) we should not expect from them better quality in color than from the older and slower Kodachrome film (ASA 12). In discussing the relative merits of color films, the rated film speed should simply be regarded as a measurement of the film's ability to record a subject, and not as a measurement of the fidelity of the final image. Too often the photographer becomes obsessed with the technical limits of a film's ability to capture light, rather than evaluating its ability to reproduce a subject to its ultimate advantage. Therefore, greater film speed should be a means to stop action, to increase depth of field, or to successfully record a subject in available light. Speed does not, in any way, aid the color, contrast or tonal range of the photographic image if sufficient illumination is available for the slower film.

The new, faster color films, Anscochrome and E-2 Ektachrome, have been on the market for more than a year and are now accepted by both professionals and amateurs as new tools for their use. Like any new product, the first year was anything but smooth. Varied results, not always acceptable, were common in the trade, due to manufacturing changes and a combined lack of experience for the new products on the part of the color laboratories and the photographers. I would like to suggest that if you tried Anscochrome or E-2 Ektachrome 'way back with unsatisfactory results, it is worth a try again, because both processes are producing excellent color pictures. Kodachrome, as it has over the past 25 years, is still maintaining its superb quality.

New ease in color processing

It may be interesting to note that the more modern color films have been designed and produced in such a way that they can be reliably processed by independent laboratories everywhere. This has been accomplished by incorporating into the manufacture of these color films most of the critical variables that affect color and quality, rather than, as in the case of Kodachrome, leaving these variables to be taken care of during the color process itself. Kodachrome, the grandpappy of all modern color films, has relatively simple emulsion coatings compared with those of Anscochrome and Ektachrome films. Conversely, the color processing of Kodachrome film is a lengthy and complicated chemical process that requires absolute physical and chemical controls throughout the entire process. To provide these controls, it requires an analytical laboratory for the highly technical testing of all processing solutions each half hour. In Ektachrome and Anscochrome, the same variables that would require so many chemical controls are incorporated in the coating of the color emulsion, thereby producing a film that can be reliably processed with relatively simple techniques by outside independent laboratories. Although the need for costly controls is at a minimum in the Anscochrome and Ektachrome processes, the independent color laboratory still, in order to perform quality color processing, must be air conditioned and have water temperature and dust controls and the necessary standardized techniques of development, agitation, and drying.

Contrast, color hue, vary

If we were to photograph a colorful subject in bright sunlight with each color film, each would give a different rendering of contrast, color hue, and color contrast to the subject, although producing a pleasing picture. According to my experience, the general appearance of the Anscochrome would

(Continued on page 24)

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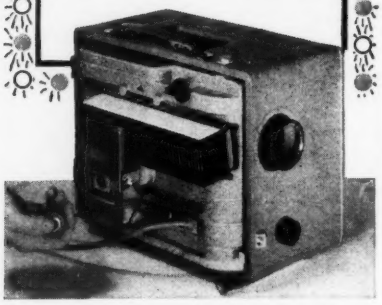

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MODERN COLOR

(Continued from page 22)

have the least contrast, whereas the Ektachrome would have the most contrast, with the Kodachrome lying in between. On a contrasty scene, therefore, the lower-contrast film will help to keep shadows open and highlights less burned out. I have found that the overall color balance of the Anscochrome usually appears to be on the yellow-warm side in contrast to Kodachrome, which appears colder, with more blue-black shadows. The overall color balance of Ektachrome, at the present time, would appear red-warm compared with the other two films.

Here are my impressions of how the three films would behave specifically in recording a given scene. I believe that Kodachrome would produce a warm blue sky, Anscochrome a lighter, purplish-blue sky, and the Ektachrome a green-blue sky. Flesh tones would be from normal to reddish in the case of Kodachrome, from a creamy-normal to reddish in the Ektachrome, and from normal to yellow-brown in the Anscochrome. The bright green grass would look natural in the Kodachrome, slightly browner in the Ektachrome, and oftentimes the Anscochrome would reproduce grass with such a high degree of saturation as to look too vivid. A red coat would be a highly saturated red in Kodachrome, highly saturated to a pure orange-red color in Ektachrome, but darker and more blue-red in Anscochrome. Ansco yellows would be less saturated but more natural than the Kodak films, which turn lime-yellows to orange.

The overall visual effect when viewing Anscochrome against Ektachrome, of the same subject, is that of a color contrast difference. I get the feeling that the more intense colors provided by Ektachrome are more liable to compete with each other in their brilliant range of hues, while the Anscochrome would present a more subtle rendering and blending.

Which film on a dull day?

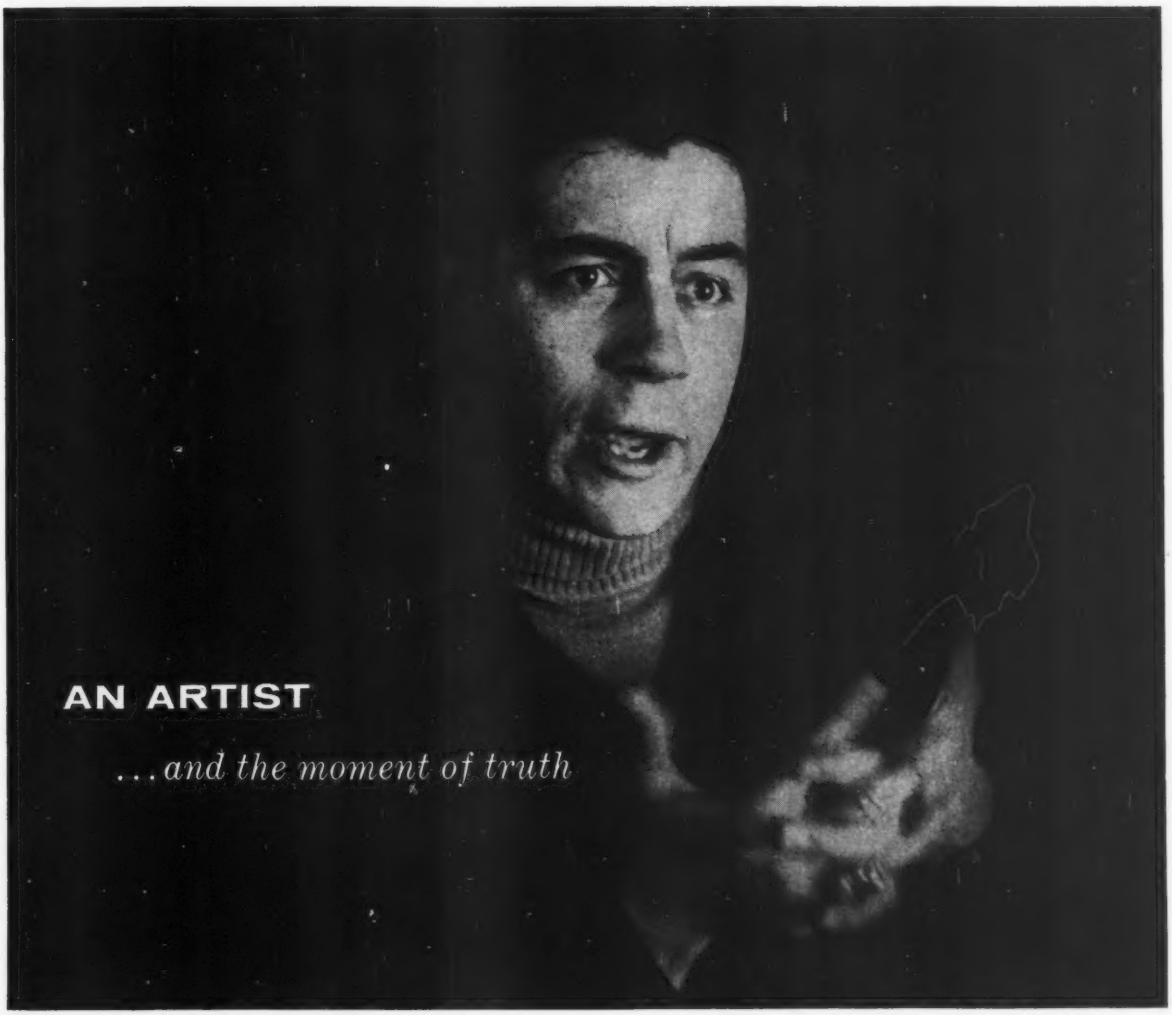
However, it is difficult to play favorites when choosing a color film. Although Anscochrome may reproduce a contrasty subject more faithfully due to its low color contrast, when the tables are turned and the subject is to be photographed on a dull day, the higher saturation and contrast of Kodachrome and Ektachrome are welcome attributes to render a more colorful picture. A sunset, too, would be rendered successfully on all three types of film; but, again, more brilliance of color might be gained by using one of the Kodak products—and, although perhaps not true to nature, who would deny himself a more beautiful sunset?

The exposure latitude or the degree of tolerance to underexposure and overexposure provided by the three color films is, for all practical purposes, the same, in my opinion. The average subject can be photographed at exposures ranging from one stop underexposure to one stop overexposure, and still produce usable pictures; but it is wise to remember that the colors and contrast of the subject will affect the exposure latitude greatly. The more contrasty the subject, the less the latitude, and more brilliant colors will provide a greater latitude. Anscochrome, being less contrasty, should provide greater latitude; but, in practice I have found that it needs a more nearly correct exposure to prevent a "hazy" flat appearance. Although it is nice to know that the film will provide compensation for our exposure errors, we still must endeavor to expose for the main subject and allow the latitude of the film to *hold* those highlights and shadows that are incidental to the subject interest.

Relative sharpness of three films

For all but the professional, the grain or dye pattern and the relative sharpness of all three films should be fully acceptable for projection and printing purposes. Actually, in my experience, the sharpest pictures are produced by Kodachrome, Anscochrome and Ektachrome, in that order. However, when projected on a beaded screen, the difference is negligible. In color photography, dye pattern refers to the graininess of the dye image, and only when the film is viewed through a high power magnifier can it be seen that the least dye pattern is afforded by Kodachrome, then Anscochrome, then Ektachrome. A few of our more particular clients insist that only Kodachrome can be used for stereo viewing because of the granular appearance of Anscochrome and Ektachrome, but I will leave that discussion up to your experience. I can say that the higher contrast films seem to provide a greater third dimensional effect of a flatly-lighted subject when viewed in a stereo viewer.

The stimulating factor about photography is its controversial nature. For example, Edgar De Evia, one of the greatest commercial photographers in New York, feels that Anscochrome leaves little to be desired for color reproduction. And yet, Mark Shaw, one of the finest fashion photographers, prefers Ektachrome. A look into *Life* magazine's photographic storeroom will show all three types of color film—each in daily use. This goes to prove that the film is your tool, but it takes you as the photographer to make the picture.—THE END



Seconds tick by. Moments seem like hours. Then suddenly you feel the elements fusing. The subject – the pose – the angle – the mood – and the lighting begin to blend. Almost instinctively, you *feel* the picture.

And you tense.

Suddenly, the expression begins. It starts slowly. A mere hint. Then it bursts. At that moment of peak expression – you shoot!

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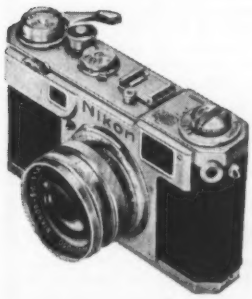

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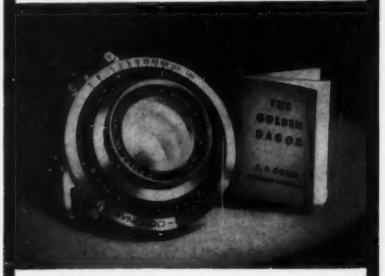

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What's Ahead?

by LLOYD E. VARDEN

More about reciprocity law failure. What influence does it have on film characteristics?

In previous columns I have discussed reciprocity law failure, but had to be content with a general presentation of the subject because of the lack of specific information provided by film manufacturers. More recently the manufacturers have begun to publish data on the reciprocity characteristics of certain film products in various technical journals. However, the amateur photographer is still left almost entirely on his own to learn the practical consequences of reciprocity law failure from experience.

At the Third International Congress on High-Speed Photography held in London, England (September 10-15, 1956), three papers were presented that contain data of considerable interest since they include facts not generally available to the amateur about the reciprocity failure of particular films. And among the films included for discussion in these papers are several that are well known to the amateur.

What is reciprocity law failure?

Before reviewing the contents of these papers it would perhaps be wise for me to restate briefly what reciprocity law failure is. We all know that *exposure* involves two major variables —the exposure time and the light intensity. If the photochemical reciprocity law held in the case of photographic materials we should expect to obtain the same results under all exposure conditions as long as the product of the exposure time and light intensity remained constant. That is, an exposure time of 1/10 sec. to one unit of light should give the same negative density upon controlled development as an exposure time of 1 second to 1/10 unit of light, because the product of the time and intensity is the same in each case. Except for a relatively narrow range of exposure times and light intensities, such a reciprocal relationship fails to hold. Thus the expression, "failure of the reciprocity law." With some films the departure —as Ansel Adams prefers to call it— from the reciprocity law (which Dr. Wolf Berg says should be called *rule* instead of *law*) is so minor within the range of exposure times and light intensities normally encountered that it has no practical significance. Contrariwise, other films show marked differences in results—especially color films (and color print materials)—within relatively narrow ranges of times and intensities.

Effects of reciprocity failure

In the foregoing example we considered only a single exposure time and light intensity, resulting in a single, but variable, density dependent upon the values of the time and intensity. Photography, though, rarely is concerned with single densities. We have an infinite range of exposure times and intensities in normal photographic work. Therefore, the speed or effective response of a film has to be considered in terms of a wide range of I x T conditions, because a scene has highlights, shadows, and intermediate brightnesses, all of which are given the same exposure time. The *level* of intensities and the specific exposure times are controlled by the f-number and the shutter speed, but in every case an infinite number of I x T values are involved. This means that the contrast and gradation characteristics of a film are altered, as well as its speed, whenever reciprocity law failure becomes a serious factor.

An optimum relationship (for achieving maximum film speed) of exposure time and light intensity is obvious. But as exposure times are decreased below the optimum, it is usually found, according to Castle, Woodbury and Shelton (previously noted High-Speed Congress—*Proceedings*, p. AQ250) that the overall contrast of a film becomes softer and the shadow recording areas are flattened to a greater extent than the highlight areas. And the contrast reproduction changes which take place are more pronounced with films that normally have a soft gradation. These authors give data for Kodak Royal Pan sheet film exposed at 12 micro-seconds and for 1/200 sec. When this film was processed as recommended in DK-50 at 68F the longer exposure time gave better speed, shadow contrast and over-all contrast. But when development was "forced" in D-19 the differences were practically negligible.

Now in general photographic practice where graininess, resolution, etc., must be considered, it is not a good practice to force-develop a film just to overcome the effects of reciprocity failure. We have to live with reciprocity failure and correct exposures accordingly if the total quality results desired are to be attained. Eggert and

Wartburg (same *Proceedings*, p. BA34) give data on a wide range of black-and-white films that show the reciprocity effects on film speed and gradation when exposure times of 1/50 sec. and 1/10,000 sec. are compared. With the following 16mm films the ASA Exposure Index showed no change: Ansco Supreme, Kodak Background X, Kodak Tri-X, Gevaert Gevapan 30 and 33, Ilford HP3 and Schleussner 17/10. Ansco Hypan showed an increase in ASA Exposure Index of from 16 to 20 when exposed at the long and short exposure times, respectively. Similar speed increases were noted for DuPont Rapid Reversal and High Speed Rapid Reversal, but all other films showed the same speed or a loss in speed. The contrast of all films invariably decreased when exposed at 1/10,000 second, but some much less than others.

Variations with color films

In the third article of the *Proceedings* we have been discussing, a review is given of the effects of reciprocity law failure on color films, both reversal and negative types. For reversal films the optimum exposure time for maximum speed is between 1.0 and 0.01 second. For color negative films it is between 10.0 and 0.1 second. As exposures increase to 10 minutes the loss in speed is severe and is greater for reversal films than for negative films. Also, the change in speed is not the same for the three color-producing emulsion layers, and so the color balance shifts according to the exposure time.

As a general recommendation for color films I suggest that you keep exposure times within the 1 second to 1/100 second range for best results. Even though the contrast may vary somewhat, it can be said in general that you will have nothing to worry about with regard to reciprocity law failure.—THE END

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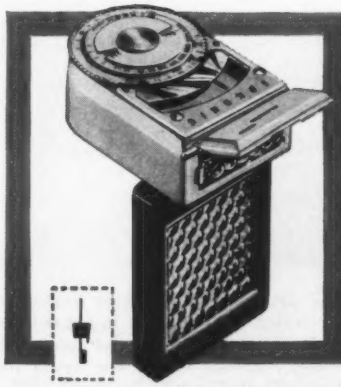

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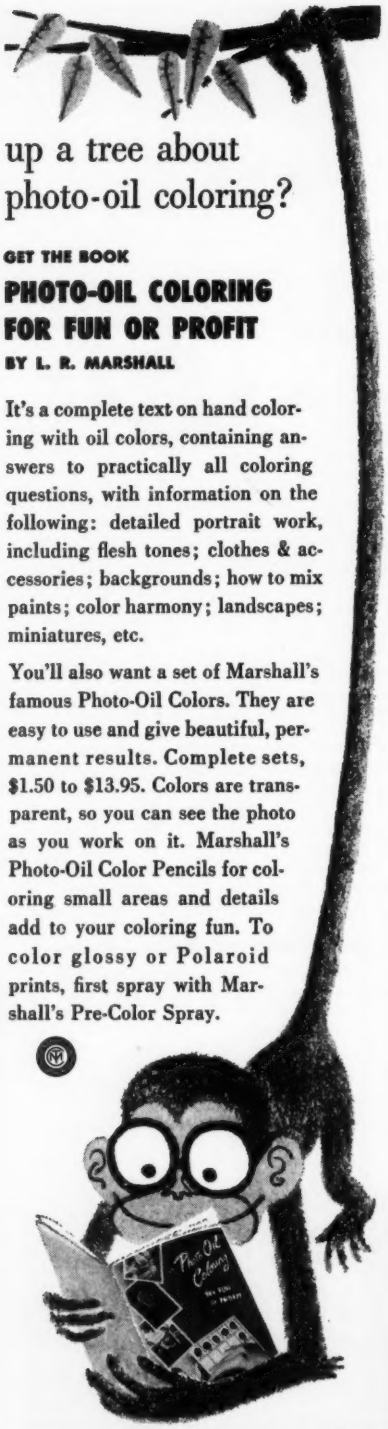

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by JOHN WOLBARST

How a simple little bracket will put professional quality into your Polaroid flash pictures.

Amateur flash pictures long have had a way of looking pretty horrible—no matter what kind of camera was used. The brilliantly lighted foreground, the dark background, the loss of detail in "burned out" highlight areas, the ugly shadows—all these were generally the hallmark of the flash-on-camera snapshot. And there's no denying that until quite recently direct flash pictures made in a minute with the Polaroid Land camera managed to look just about as bad as those made with any other camera. In fact, with just a little bit of effort, they could be made to look exceptionally bad. And then along came that amazingly simple idea, the Polaroid bounce flash bracket.

In essence, the bounce flash bracket is just a piece of metal that turns the flashgun up toward the ceiling (see photos, *page 30*). When the flash goes off, it floods an entire room with brilliant but gentle light reflected from the ceiling. Since the flashgun points up, your subject's eyes are spared the horrors of 12½ minutes of blue, pink, and purple dots after each flash.

With bounce flash, picture quality is improved to a degree that you must experience to believe. The two pictures *below* will give you an idea of what I mean. You get nice skin tones, wonderful detail, soft shadows, beautiful modeling of features and bodies. Due to the more even light distribution, your camera "sees" further, and pictures have a feeling of depth that is lacking when direct flash is used on the camera, pointing at your subject.

In addition, and just as important, it's so easy to get these results that I'll go out on a limb with the following statement: Anybody who can operate the Polaroid Land camera at all can get flash pictures of a quality which experts would be hard put to match with conventional equipment.

Although getting correct exposure is a considerable problem with direct flash, with the bounce flash bracket in place it is no problem at all. About a year ago I worked out the first bounce flash exposure guide for use with Polaroid films. To my surprise, I discovered that in an average sized living room one or two exposure control settings will cover practically all situations. That's due to two things: the light is spread around quite evenly; and the new Polaroid PolaPan films have plenty of exposure latitude to handle minor differences in light distribution.

The exposure guide (*page 30*) is designed for use in the home, where most flash pictures are taken. It's based on "average" conditions. That is, both photographer and subject are standing under a white ceiling 8 to 10 ft. high, in a moderate sized room (up to 15 x 18 ft.) with medium dark walls. To use it, just estimate carefully the straight line distance in feet from the flashgun

(Continued on page 30)

BOUNCE FLASH brackets make it easy for anyone to get this kind of lighting in Polaroid Land pictures. Family snapshot *above* was made by Laura Chesluk with Polaroid Highlander Model 80 camera, Type 32 film. Morris Jaffe snapped cat with Model 95A Speedliner, Type 42 film. Both used No. 5 bulbs, and bounce flash brackets shown on *page 30*.

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PICTURES IN A MINUTE

(Continued from page 28)

to your subject; then set the exposure control to the number indicated in the exposure guide for that flashgun-to-subject distance. Set the distance scale to get sharp focus, shoot, pull the tab, develop and remove the print.

If the picture is too dark, shoot it over with the next lower exposure number or f-number (5 instead of 6, or f/11 instead of f/16, for example); if too light, try again with the next higher exposure number or f-number.

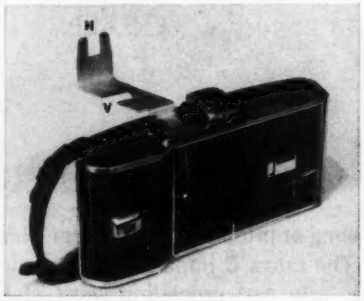
Here are a few pointers to assure consistently good results:

Always use the new PolaPan films—Types 32, 42, or 44 (the extra speed of Type 44 is a help). You won't get good results with Types 31 and 41.

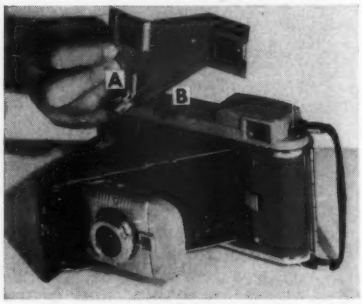
If both you and your subject are seated, the light must travel further to the ceiling and down and will be less bright on your subject, so use an exposure number (or f-number) one lower than indicated by the guide.

In small rooms with light walls, such as a kitchen, light bounces back more intensely; set the exposure control one number (or f-number) higher than indicated in the guide; if the room is very large or has dark walls, set the control one number (or f-number) lower than the guide recommends.

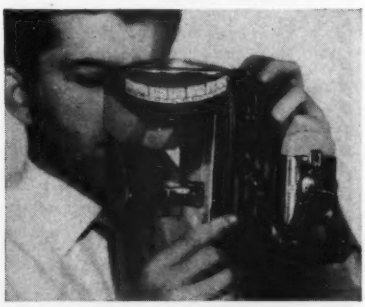
As a special service to MODERN'S readers, we've gotten up a little sticker to go on your flashgun which carries a simplified version of this exposure guide. This is not available elsewhere. If you want one, just write to me c/o Modern Photography, 33 West 60 St., New York 23, N. Y.—THE END



Model 290 bounce flash bracket fits all Polaroid Land cameras except Model 80. It's simple, sturdy piece of metal, costs $1.95. Flashgun foot goes in slot H for horizontal pictures or V for vertical pictures; flashgun always points at ceiling, as *below*. Notice that flash is above level of photographer's eyes at all times, can't cause trouble.



Brand new Model 291 bracket fits only Model 80 cameras, costs $2.95. Thumbscrew in foot (A) fastens it securely in accessory shoe (B). Internal circuit in bracket carries current from flash contacts in accessory shoe up to contacts in foot of flashgun. Correct position of bracket and gun for vertical shot is shown *below*.



BOUNCE FLASH GUIDE FOR USE WITH NO. 5 OR PRESS 25 BULBS

Flashgun-to-subject distance in feet ►	For close-ups	For most pictures of individuals and small groups		For distant subjects
	at 3-4 ft.	at 5-8 ft.	at 9-11 ft.	at 12-15 ft.
Models 95A, 100, 700 with Type 44 film ★	Set exposure control to number indicated below			
	#7	# 6	# 5	#4 or 3
Model 110 with Type 44 film; 1/100 sec. ★	f/22	f/16	f/11	f/8 or 5.6
Model 80 with Type 32 film	#6	# 5	# 4	#2

★ With Type 42 or 43 film, set exposure control one number (or one f-number) lower than recommended for Type 44 film.

NEW products

Low Priced Samoca 35mm

Viewing and focusing are both accomplished through the same window on the new Samoca 35mm rangefinder camera. The Japanese-made unit has a three-element, Ezumar 50mm f/3.5 lens. The camera's shutter speeds range from 1/10 sec. to 1/200 sec. plus bulb. Advancing the film via a wheel on top of the camera automatically cocks the shutter and moves the exposure counter. In addition to a coupled rangefinder, the camera offers MX synchronization and a die-cast metal body. Price of the Samoca 35mm rangefinder camera is $29.95. For additional information write:
BROCKWAY CAMERA CORP.
1114 FIRST AVE., NEW YORK 21, N. Y.

Rapid Action Ricoh 35mm

The Ricoh "500" 35mm camera, featuring extremely fast operation, sells for under $100. Levers on each side of the lens barrel make it possible for either a left-handed or right-handed person to focus rapidly. The single stroke trigger at the bottom of the camera winds the film, cocks the shutter, and advances the film counter, all in one motion. The Ricoh "500" has a Ricoh 45mm f/2.8 lens with Seikosha MFX synchronization. Shutter speeds range from 1 to 1/500 sec. and bulb. Viewfinder and rangefinder are combined in one window. The flash terminal is located in the accessory clip. In addition to double exposure prevention, the Ricoh "500" also has a film reminder dial and the back is removable for film loading. All controls are visible from the top of the camera. The body is die-cast, with satin chrome trim and pin grain leather finish. Price is $69.95. For more information write:
RIKEN OPTICAL INDUSTRIES, LTD.
521 FIFTH AVE., NEW YORK CITY

Diax Has 3 Viewfinder Windows

The Diax IB has three separate viewfinder windows for wide-angle, normal, and telephoto lenses. One window is marked 50mm, the second 35mm, and the third 85-90mm. Lenses for the behind-the-lens shutter 35mm camera range from a Xenagon

(Continued on page 32)

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Caught in mid-air—thanks to the revolutionary Mallory Mercury Battery! Fast shutter speeds require split-second synchronization between shutter and flash. Ordinary batteries "slow up" in time—result in dark pictures because of delayed flashes.

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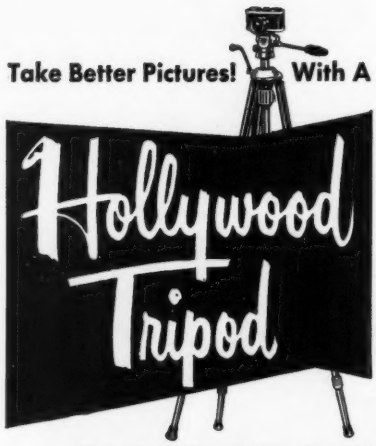

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NEW PRODUCTS

(Continued from page 31)

35mm f/3.5 to the Tele-Xenar 135mm f/4. All lenses and accessories from previous Diax models, the IA and IIA, and from the IIB rangefinder model, may be used with the IB. The IB also has a rapid wind lever that advances the film, cocks the shutter and moves the exposure counter. The Synchro-Compur shutter has speeds from 1 to 1/500 sec. and bulb. It is synchronized for all flashbulbs and electronic flash. Price of the IB, with Westar 50mm f/3.5 lens, is $69.50. For more information, write:

KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Lordomat Has Universal Finder

One of the outstanding features of the new Lordomat C-35 is a built-in universal finder for all accessory lenses from 35mm wide-angle to 135mm telephoto. A wheel on the camera adjusts for parallax correction. In addition to the accessory finder, the C-35 has another window, a combination rangefinder and viewing window, for use with the regular lens. Focusing for accessory lenses is also through this second window. The C-35 has a behind-the-lens shutter, with speeds from 1 to 1/300 sec. and bulb. Lens mounts are combination screw and bayonet type. Another feature is a built-in exposure meter. The C-35 is of the same die-cast metal construction as the Lordomat Standard. A depth of field (zone of sharp focus) scale is engraved on the lens barrel. A rapid wind lever advances the film, cocks the shutter, and moves the film counter. Price of the Lordomat C-35 with Lordon f/2.8 four-element lens is $139.50, and with Lordon f/1.9 six-element lens, $169.50. For more information, write:

ROYAL PHOTO DISTRIBUTORS
78 W. 47TH ST., NEW YORK 36, N. Y.

Praktica Has Automatic Diaphragm

A new 35mm single-lens reflex camera, the Praktica FX2, made in Dresden, Germany, has an internally coupled automatic diaphragm control. The internally coupled diaphragm control permits focusing at full aperture for maximum visibility on the ground glass. When the camera shutter release is pressed to take the picture, the diaphragm automatically closes down to the preselected f-number, and the shutter is tripped. The mechanism actuating the diaphragm is wholly contained inside the camera. The new Praktica is available with either the C. Z. Jena Tessar 50mm f/2.8 lens, or the Westanar 50mm f/2.8 lens. Both lenses are supplied in mounts with automatic diaphragms. The Tessar lens focuses from 18 in. to infinity and has lens openings from f/2.8 to f/16. The Westanar lens focuses from 2½ ft. to infinity, with lens openings from f/2.8 to f/22. The body of the Praktica is of die-cast aluminum, finished in black leather and satin chrome trim. The focal-plane shutter has speeds from ½ to 1/500 sec., and bulb. Standard focal-plane flashbulbs synchronize at all speeds. Electronic flash synchronizes at 1/40 sec. Two flash outlets are located on the face of the camera. The back of the camera is completely removable. A cable release socket is built into the shutter release button. Price of the Praktica FX2 with C. Z. Jena Tessar automatic lens is $179.50. Price with the f/2.8 Westanar lens is $149.50. For more information, write:

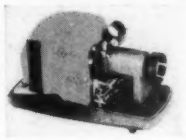
STANDARD CAMERA CORP.
50 WEST 29TH ST., NEW YORK 1, N. Y.

Alpa Binocular Adapter

Owners of Alpa 35mm single-lens reflex cameras can now get an adapter that will permit them to use their cameras in conjuction with Kern binoculars from 6x24 through 12 x 50 power for telephoto effects. Attaching the binoculars to the 50mm f/1.8 Kern Switar Apochromat lens of the Alpa can give magnifications equaling a 300mm to 600mm telephoto lens. The device, called the Alpakern, can also be used with Kern telescopes equipped with eyepieces from 15 to 55 X for magnification equal to a 450mm to 2750mm lens. When used with binoculars or telescope the camera lens is set on infinity. The binocular or telescope is then focused. Price of the Swiss-made Alpakern is $24.90. For more information write:

KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Viewlex Film Strip-Slide Projector



The new Viewlex V-500 film strip and 2 x 2 slide projector offers an optical enlarging pointer that enlarges specific portions of the projected image. The enlarger is actually a magnifying glass in a circular mount that serves to isolate specific portions of the image and enlarge them for closer study. Another feature of the projector is the take-up reel for film strip projection. Threading into the take-up attachment has been eliminated and film is automatically wound after projection. Its 500-watt lamp is contained in a housing termed by the manufacturer to be completely light tight, eliminating light leakage. The cooling fan is mounted vertically behind the lamp and draws cool air over the film plane first, and then past condensers, against the lamp, and out the side grills. Lenses available are 3, 7, 9, and 11-in. f/3.5 lenses. An f/2.8 lens is also available. The V-500 is made of all aluminum castings. Price is $109.50, including case, film strip carrier, and 2 x 2 slide carrier. For more information write:

VIEWLEX, INC.
35-01 QUEENS BLVD., NEW YORK CITY

Contaflex camera owners who may be having trouble keeping their **Proxar close-up lenses** in order can now get a **protective case at no extra charge.** The case is transparent, permitting each Proxar to be identified from the outside. The case is obtainable only when a complete set of four Proxars is purchased. The Proxars permit focusing down to 6 in. For more information write: *Carl Zeiss, Inc., 485 Madison Ave., New York 17, N. Y.*

Steky III-B Has Accessory Shoe

A new accessory shoe has been added to the Steky III-B subminiature camera, making it possible to clip on a flashgun, rangefinder, exposure meter, or other accessory with a foot base. The shoe has been positioned on the side of the camera in place of the filter

holder. The shoe adds little weight to the camera, which actually weighs less than 6 oz. A larger shutter release lever has also been added to the camera. For more information write:
SERVICE PHOTO, INC.
32 W. 20TH ST., NEW YORK CITY

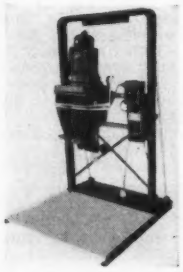
Richard High-Speed Print Washer

Now available is a print washer that will wash 125 or more double weight 8 x 10 prints in less than 20 minutes, according to the maker, Richard Mfg. Co. The 30-in. Richard print washer, called the Professional model, is made of smooth, white, heavy industrial plastic. Said to be durable and acid-resistant, it is reported immune to chipping, denting and corrosion. The washer will also take 16 x 20 prints. Water consumption is 2 to 3 gals. per min. Sides and bottom are fluted to prevent prints from sticking. The water level is automatically maintained by adjusting drain hose. The washer weighs 10 lbs. The Richard Professional washer, complete with splash cover and 6-ft. hose, is priced at $64.50. For more information write:
RICHARD MFG. CO.
5914 NOBLE AVE., VAN NUYS, CALIF.

B & H Wide-Angle Attachment

A new wide-angle attachment for the Bell & Howell 200-EE electric eye 16mm magazine movie camera has been announced by B & H. The attachment converts the regular 20mm lens of the 200-EE into a wide-angle with a focal length of 13.2mm. Adding the attachment in no way affects the ability of the lens to set itself automatically for proper exposure. The wide-angle attachment will also fit the 20mm Sunomatic lens of the Bell & Howell 200-S and the 1-in. Super Comat lens without affecting exposure setting. When used with the 1-in. lens, focal length of the attachment is 17mm. Price of the wide-angle attachment, complete with Series VI filter retainer and front and rear lens caps, is $59.95. For more information write:
BELL & HOWELL
7100 MCCORMICK RD., CHICAGO, ILL.

More Easel Room On Beseler



A new model of the Beseler enlarger, the 45MCR-X, permits much greater baseboard movement of the enlarging easel. The reinforcing struts, usually found projecting toward the front of the Beseler, have been relocated to the rear in this model. The enlarger will accept negatives from 8mm to 4 x 5, without changing condensers. The baseboard is also removable for either floor projection or insertion of an opal or ground glass, or clear glass for rear projection during copying. The Beseler lamp house moves laterally on two sliding bars, permitting enlarging work on two easels. Any portion of a negative may be centered on the baseboard.

The enlarger may be swung to a 90° position from the norm and latched

(Continued on page 34)

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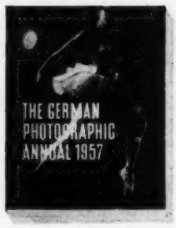

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Review, *Cleveland Plain Dealer*

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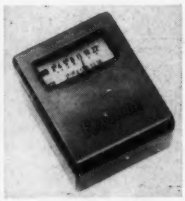
NEW PRODUCTS

(Continued from page 33)

into place. A 13-in. bellows extension on the 45MCR-X allows reductions to be made without additional attachments. The enlarger also boasts a color head, tilting and locking lens stage, built-in sliding filter drawer, use of either hand switch or accessory foot switch, rotating lamp cap, convection cooling of lamp house, and electrically operated positioning of lamp house. The amount of current from the line reaching the enlarger lamp may be controlled through the Resistrol unit. Provision is also made for attaching an accessory voltmeter. Price of the Beseler enlarger, model 45MCR-X, is $314.75. For more information write:

CHARLES BESELER CO.
219 S. 18TH ST., EAST ORANGE, N. J.

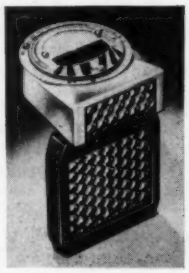
Keystone Exposure Meter



Keystone Camera Corp. is redesigning its Models K33, K38, K42, and K48 movie cameras, adding an accessory shoe that will accept the Keystone KX10 exposure meter. The direct reading meter will be mounted on top of the camera and give f-numbers corresponding to a camera speed of 16 frames per second. There are two separate exposure index scales on the meter face, one for index of 10 and the other for 32. When using films of different indexes, or when using other than 16 frames per second (8, 12, 24, 32, 48, or 64), the user consults a slip of paper containing additional instructions. Price of the meter, when purchased with any of the above 8mm cameras, is $15.00. Price when sold separately is $16.95, including neck band and case. For more information, write:

KEYSTONE CAMERA CORP.
HALLET SQUARE, BOSTON

New FR Light Meter



The new FR Corp. light meter boasts a Light Magnifier cell that is said to add 400 percent more light-gathering capacity to the regular photoelectric cell. The Light Magnifier is a plug-in booster unit. The meter also has an exposure index scale calibrated up to ASA 6400 and an LVS scale up to 18. Lens openings provide range from f/1 to f/22. Shutter speed settings run from 8 full seconds to 1/1000 sec. The meter is also calibrated for movie use, with diaphragm settings for 8, 16, 24, 32, and 64 frames per second. The zone system for the indicator needle encompasses a range of light from one foot-candle to the extreme limits of daytime brilliance, according to the manufacturer. The Japanese-made meter is covered by an FR guarantee. For more information write:

FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.

New Movie Film Splicing Cement

A new film cement is being marketed by Florman & Babb, for which they claim superior holding qualities. According to the manufacturers, the cement contains a new secret ingredient responsible for its speed, holding qualities, and unusual length of life in storage. Price of 1 oz. of the Florman & Babb cement is 40c. Price of ½ pt. is $1.50, while 1 pt. sells for $2.50. Half-pint and pint containers are equipped with pouring spouts. For more information, write:

FLORMAN & BABB
68 W. 45TH ST., NEW YORK CITY

Exposure Guide On Minolta BC Gun

An exposure guide that permits you to arrive quickly at the correct f-number when using flashbulbs has been added to the Minolta Jr. BC flashgun. To obtain the right f-number you simply find the exposure index of your film on the guide wheel. The index is then set opposite the type of flashbulb you are using. At the bottom of the wheel the correct f-number appears opposite the distance in feet between camera and subject. The pairs range from f/1 at 60 ft. to f/22 at 4 ft. All other features of the gun remain the same. A patented self-charging system prevents release of battery energy to the capacitor if no flashbulb is in the socket. The collapsible aluminum reflector fans out to a 5-in. diameter. The body of the gun is plastic. The vinyl-covered cord, with its double-end connection, fits American, German, and Minolta flash terminals. One end of the terminal is the ASA bayonet type; the other, the European push-on kind. Price, including zippered vinyl carring case, is $8.50. For more information write:

FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.

Eastman Kodak Co. has announced **a new negative movie film, 16mm Plus-X,** with an exposure index of 80 daylight and 64 tungsten. It is expected to have wide application in sports, television, movie news, and audio-visual filming. The new film replaces Cine-Kodak Panchromatic negative film. It is said to register fine detail, be tonally accurate, and have extremely low graininess. The film can be developed in the same solutions used for Cine Kodak Tri-X negative film. Available with either single or double perforations, 100 ft. spools are priced at $4.00, while price for 200-ft. spools is $6.80. For more information, write: *Eastman Kodak Co., Rochester 4, N. Y.*

United States **prices for Adox film have been lowered,** according to the New York distributor, E. Leitz, Inc. The 36-exposure cartridges of Adox KB-14, KB-17, and KB-21 are now $1.15 each. Price of the 50-ft. rolls, in cans, has been reduced to $4.50. New 20-exposure loads are now available at 90c each. For more information, write: *E. Leitz, Inc., 468 Fourth Ave., New York 16, N. Y.*

Hasselblad Cut Film Cutter

A new cutter has been designed for cutting 2½ x 3½-in. cut film to exactly 2½ x 2½ in. size for use with the sheet film back for the Hasselblad single-lens reflex camera. A guide assures that the film will be cut to the exact size required for Hasselblad sheet film holders. The unit is hand operated and cuts can be made simply by pressing

(Continued on page 36)

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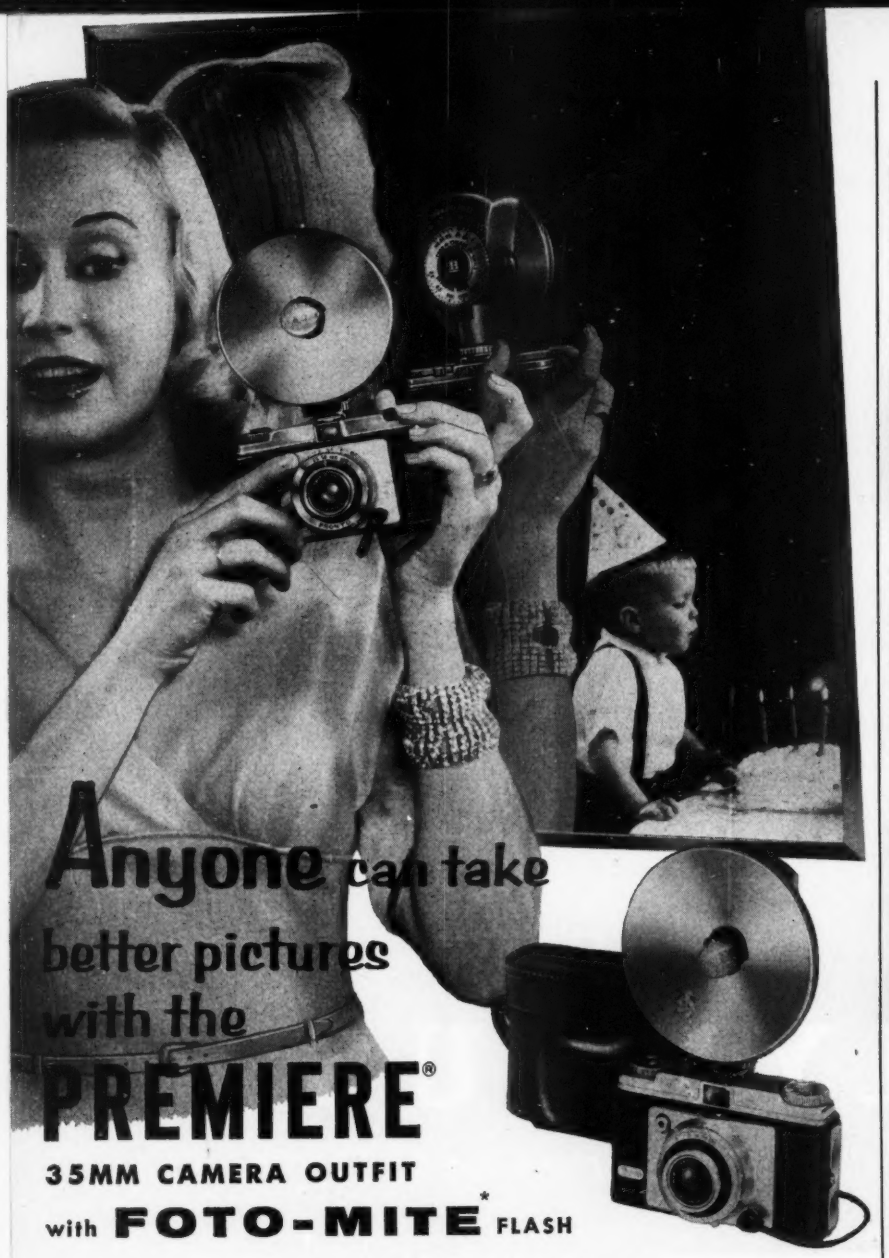
OLYMPUS TOKYO



Here is a top-quality camera outfit, budget-priced, that's so easy to operate *anyone* can pick it up and start taking good pictures.

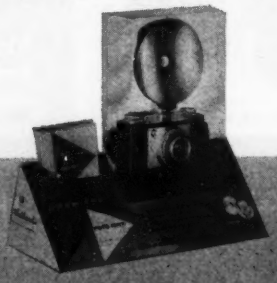
The camera has a fast f/2.8 Steinheil Cassar lens for good photos even in poor light; a one-stroke film advance lever that winds the film, cocks the shutter, and prevents double exposure; a Pronto shutter with speeds to 1/200; a self-timer; and an easy-to-read depth-of-field scale.

The pocket-thin FOTO-MITE flash unit features Heiland's exclusive Smooth-Lite* reflector that gives you softer, more flattering flash pictures; a big exposure calculator for easy camera settings; a test light; and extension outlet. And the front of the leather carrying case snaps completely off, permitting you to use the camera with FOTO-MITE while the camera is in the case.

Look for this display—with the camera in its handsome gift box—at your photo dealer's.

Complete with Camera, Foto-Mite, and Case. Only $54.95

*Trade Mark



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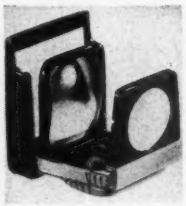
NEW PRODUCTS

(Continued from page 34)

with the palm of the hand. A cover protects the film from fingertips and also helps keep it in position for trimming. The cutter is made of black enameled steel and is priced at $4.75. For more information, write:
WILLOUGHBYS
113 W. 31ST ST., NEW YORK 1, N. Y.

Color-Vue Slide Viewer Is Compact



The Color-Vue 35mm slide viewer is a device that can be folded flat for carrying in purse or pocket. It utilizes a two-lens system. The larger of the two lenses is mounted in front of the viewer. Slides are inserted behind the large lens and viewed through a smaller lens in the back of the hand unit. The front lens is said by the manufacturer to be the largest employed for any folding viewer. When opened, the viewer locks into place. No focusing is needed to view slides. The case is made of two-tone plastic. The Color-Vue 35mm slide viewer is priced at $1.95. For more information, write:
ADMIRAL PHOTO PRODUCTS CO.
1035 W. LAKE ST., CHICAGO 7, ILL.

Polarizing Unit Has Own Viewer

A new polarizing device, the Polari-Vue screen, has its own viewer that permits you to see the exact effect the screen itself has upon the sky. The polarizing screen, when used in conjunction with color film, has the effect of making the sky a darker blue than found normally. The degree of polarization is controlled by rotating the filter in either direction. The screen may also be used for controlling reflections from glass, water, wood, and other non-metallic surfaces. It also can be used for optical effects with movie cameras. The Polari-Vue is threaded front and back for fitting with adapter rings and lens hood. The viewer may be removed. A pouch is provided for protection of the Polari-Vue. The screen and viewer are available in Series IV at $7.95, Series V at $8.95, Series VI at $9.95, Series VII at $12.95, Series VIII at $16.95 and Series IX at $19.95. For more information, write:
ENTECO INDUSTRIES, INC.
610 KOSCIUSKO ST., BROOKLYN 21, N. Y.

Braun Behind-Lens Shutter 35mm

The Braun 35mm camera features a behind-the-lens shutter and interchangeability of lenses. The behind-the-lens shutter has MFX synchronization for flashbulbs and electronic flash. All shutter settings are fully visible from the top of the camera. Speeds on the Prontor SVS shutter range from 1 to 1/300 sec. and bulb. The shutter also has a built-in self-timer. There are now three auxiliary lenses available for the Braun:

Westron 35mm f/3.5 wide-angle; Quinar 85mm f/3.5 telephoto, and Ennaston 135mm f/3.5 telephoto. All these lenses couple to the rangefinder of the Braun. A thumb lever advances the film, cocks the shutter and sets the exposure counter. Price of the Braun, with a Cassarit 45mm f/2.8 lens is $79.50. Price, with a Quinon 50mm f/2 lens, is $119.50. For more information write:

DEITCHMAN & ABRAMS
21-46 44TH DR., LONG ISLAND CITY, N. Y.

Reverse Projection On Monterey

The latest model of Bell & Howell's Monterey 8mm movie projector has reverse and still-picture projection.

Called the 253-AR Monterey Deluxe, the machine is similar in appearance to the present Monterey 253 projector. A safety shutter has been added to protect film from heat during still picture projection. Forward, reverse, and still adjustments are controlled by a three-position switch on the projector. The newer Monterey model also has the fixed axis framing feature, making it unnecessary to readjust the tilt when framing. The projector employs a 500-Watt lamp for illumination. Price of the 253-AR, including self-contained, die-cast aluminum case, in either brown or fawn metallic finish, is $99.95. Price of the 253 Monterey continues to be $79.95. For more information write:

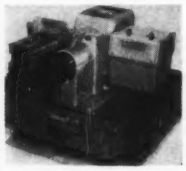
BELL & HOWELL CO.
7100 MCCORMICK RD., CHICAGO 45, ILL.

Seahawk Housing For Leica

The new Seahawk underwater housing for Leica cameras, the Mark III, will accept all Leicas except the Leica M3. It can also be employed for underwater photography with the Canon, Tower 35, Kardon, and Nicca cameras. Exterior, watertight controls permit advancing film and releasing shutter under water. The Mark III can be used with 28mm, 35mm, and 50mm lenses. It has an optical glass lens port and will accept synchronized underwater flash or electronic flash equipment. The housing is in red hammertone finish and is anodized to retard salt water corrosion. It is said to have been tested and is guaranteed to a depth of 150 ft. For more information write:

SEAHAWK PRODUCTS
P. O. BOX 1157, CORAL GABLES, FLA.

Electric Changer For TDC Projectors



Owners of TDC 2 x 2 slide projectors can now operate the machines via remote control by addition of a new TDC Electric Changer. With the electric changer attached to normally manually operated TDC machines, it is possible for the operator to change slides from another part of the room by merely pressing a button. Constructed of lightweight die-cast aluminum, the changer is complete with electric control box, an attached slide changer with folding guide arms, a slide tray which accommodates up to 30 slides, and a remote control switch with push button operation and 10-ft. cord.

The new fawn-colored unit is designed for use with any of the following Bell & Howell-TDC slide projectors: Streamliner, Model D, Mainliner, Showpak, Professional 500, Professional 750, and the Headliner 303 projectors that accept the changers from the top with no adaptations. Other models of the Headliner 303 can be adapted to the changer.

To operate the Electric Changer you plug the projector into AC receptacles in the changer. An electric line cord from the changer is then plugged into the wall, furnishing power for both projector and changer. Slides may be changed in 1½ seconds. During change a light shutter interrupts the light beam so that the screen is dark between slides. Slides may be in metal, glass, or cardboard mounts. The unit may be operated manually by setting the changer switch to "manual." In addition, completely automatic operation is possible with the addition of the Robomatic timer. By substituting the timer for the remote control switch, slides may be changed at preset intervals. The Bell & Howell-TDC Electric Changer is priced at $33.50. It can also be purchased complete—changer, Headliner 303, and case—for $83.00. For more information write:

BELL & HOWELL CO.
7100 MCCORMICK RD., CHICAGO 45, ILL.

Enlarger Has Baseboard-Case

A new Federal enlarger has a combination carrying case and baseboard. The case is used to store the enlarger and also serves as a 19 x 15½-in. baseboard when the enlarger column is inserted into a receptacle outside the case. In addition, the case is compartmented to store paper, trays, chemicals, and other darkroom accessories. The new enlarger comes in two models: the 291 diffusion-type and the 296 condenser-type. Both models are equipped with Federal 3½-in. f/6.3 lenses with iris diaphragms. Lenses are interchangeable and a 2-in. lens may be substituted. The 291 has a 75-watt clear lamp, while the 296 uses a 75-watt opal lamp. Price of the 291 is $56.50. Price of the 296 is $64.50. Price of the combination easel-carrying case alone is $15.95. It can be used with Federal enlarger models 135, 240, 269, 288, 290 and 295. For more information, write:

FEDERAL MFG. & ENGIN. CORP.
1055 STEWART AVE., GARDEN CITY, L. I.

Combination Blower and Brush

A new brush, added to the Votar line, combines a brush and a blower to clean lens, shutter, and other camera areas. The blower can be separated from the brush and used independently. The brush, according to Voss Photo Corp., is made of fine camel's hair that cannot damage surfaces. The brush is boxed in transparent plastic. Price of the combination brush and blower is $1.00. For more information, write:

VOSS PHOTO CORP.
601 W. 156TH ST., NEW YORK 33, N. Y.

For a limited time, Clayton dealers will offer **free 8-oz. samples of Clayton P-20 and P-60 developers** with the purchase of the quart size of either of these Phenidone Developers. For more information, write: *Clayton Chemical Co., 5420 N. Damen Ave., Chicago, Ill.*

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NEW PHOTO BOOKS

(Continued from page 14)

well as animals most often found in zoos, or in a more natural state.

The text is instructive when it deals with lighting, posing, and angles. However, the pictures are, unfortunately, uninspiring. Chapters cover equipment, dogs and cats, caged birds, reptiles, insects, action outdoors, zoo photography, and hunting with a camera.

—M. A. M.

INTERNATIONAL PHOTOGRAPHY YEAR BOOK 1957, edited by Norman Hall and Basil Burton. 191 pages. Amphoto N. Y. $5.95.

Painters and sculptors have always looked to the great art treasures of the past for inspiration and technique. Photographs, alas, often look no further than technical books on how to develop, print, or use their own particular camera.

Admittedly, photography has as yet no great storehouse of photographic masterpieces. But it does have the excellent contemporary pictures in such volumes as *International Photography Year Book*. And the photographer, amateur or professional, who doesn't spend some hours with Messrs. Burton and Hall and their collection of pictures is the poorer for it. Burton and Hall have produced some outstanding annuals in the past, but this year's is by far their finest. Familiar photographic names abound—Eisenstaedt, Boubat, Gigli, Cartier-Bresson, Karsh. But, who is Kurt Dejmo, who photographed the man at the bottom of a dark bottle, or Yvan Dalain, creator of the photo of a frightening man clasping hands over face on the hard tiled floor? There are so many new names and new ways in photography. The book sparkles with a fresh vitality. It says we are not wallowing in the same pictures we took and saw yesterday. Instead, photography is pushing our boundaries of creative documentation further.

Photographic reproduction is good. So is the presentation of the photographs. Complete technical data is well taken care of in a special section of the book.

If you, the photographer, can't find your photographic museum close at hand, and the subject material for tomorrow's photograph eludes your lens, inspiration, guidance and a really instructive approach to this newest of the arts is no further than the pages of this book.—H. K.

GUIDE TO PHOTOGRAPHING WOMEN, by Robert Halmi, 128 pages, illustrated. Greenberg, New York, $1.95.

This is a fine book for the photographer who wants to get some initial insight into the business of photographing women. More than anything, Halmi emphasizes an honest approach to picturing women, whether indoors or out, by natural light or by flash and flood.

We like his approach to sex appeal—to Halmi it doesn't consist of what a photograph shows, but rather what it suggests. But he does not denounce the nude as a valid subject for photography. Rather, he is interested in the nude from the point of view of revealing and portraying beauty of form and line.

Halmi has some good advice for beginners on props, lighting, use of color, fashion photography, and even markets. However, the chapter on equipment is somewhat misleading. He feels that the single-lens reflex is at a disadvantage because the image is not seen in the ground glass at the moment of exposure. He does seem a bit prejudiced against that type of camera.—M. A. M.

NATURE PHOTOGRAPHY GUIDE, by Herbert D. Shumway. 126 pages, 74 illustrations. Greenberg: Publishers, New York. $1.95.

Mr. Shumway's book, drawn from his years of experience, is full of excellent nature and how-to-do-it articles and photos—more than one photograph to every other page. Concise instructions take you step by step through the making of top-notch nature photographs.

While there is plenty of technical information, the book is actually written for the tyro.

The twelve chapters cover most aspects of nature work from photographing tiny insects to landscapes. The two chapters devoted to that most difficult branch of nature photography, insects, are loaded with tricks. The author goes comprehensively into lighting and backgrounds in this field. The difficult problems of extreme close-ups and exposures for these are capably handled here. The chapter on birds goes extensively into the nesting habits of our common birds and how to attract them. The other sections deal with all the other forms of nature, including night field trips.

—CY ALEXANDER

35mm PHOTOGRAPHY, by Louis Stettner. 126 pages, illus. U.S. Camera Publishing Corp., New York. Price: $2.50.

Have you seen the array of "little" photographic books? Quick references to the arts and skills of photography sprout like mushrooms on the counters of newsstands and bookstores overnight. Among the extravagant vegetation now is Louis Stettner's "35mm Photography."

It is always a pleasure to look at Stettner's pictures, and many of them illustrate his book. He is an excellent photographer who handles the 35mm well, and whose imagination and technical competence always combine to delight the eye.

But this is not a picture book. It is a text intended as a guide to all phases of 35mm photography. In it, Stettner

discusses—with clarity and style—equipment, approach to pictures, and taking as well as processing techniques.

Rather obviously it's difficult for a writer to exhaust such an extensive subject as 35mm photography in a book of this small size. There simply is not enough room for thorough amplification of each aspect of the subject.

Publishers, alas, are mortal. We wish one would be content to produce just one thorough-going treatise on 35mm photography, but unfortunately the desire for cash usually outweighs that for prestige and a sense of true accomplishment. The tedious succession of "little" expert books—in any field—continues to go a long way. Too long!

—D. J.

EXPOSURE WITH THE ZONE SYSTEM, by Minor White. 39 pages, illustrated. Morgan & Morgan, Publishers. $1.50.

Minor White is probably better qualified to write an introduction to Ansel Adams' zone system than any other writer on photography. He has applied it in his own photography for many years, and has helped many students to a better understanding of practical photography by expounding its principles. Now, in *Exposure with the Zone System*, he has published a much-needed expansion on the basic ideas necessary to comprehend and practice this approach.

In the simplest terms, Ansel Adams' zone system is a method for getting the degree of negative density and contrast necessary for that negative to produce a previsualized print on a predetermined grade of paper. This is done by controlling the relationship between exposure and negative development, and by using all the other controls, available to the photographer (i.e., establishing "true" lens speeds, shutter speeds, etc., and absolute standardization of darkroom and shooting technique).

White's explanation of the underlying principles of this method cannot be criticized on grounds of validity or value. But this book does lack organization and clarity. The zone system, because of its difference from other widely-used methods for producing a finished print, has by necessity created its own vocabulary. And the concepts described by this vocabulary are relatively foreign to the thinking of many photographers, professional and amateur. It is these foundations that White defines. Unfortunately, he could have done so more systematically; it takes several readings of this booklet to realize precisely what is being said. Certainly *Exposure with the Zone System* is worth reading several times; but it seems a pity that the understanding of a system of creative control in photography must come so hard to the curious and the interested.—P. C.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 41.

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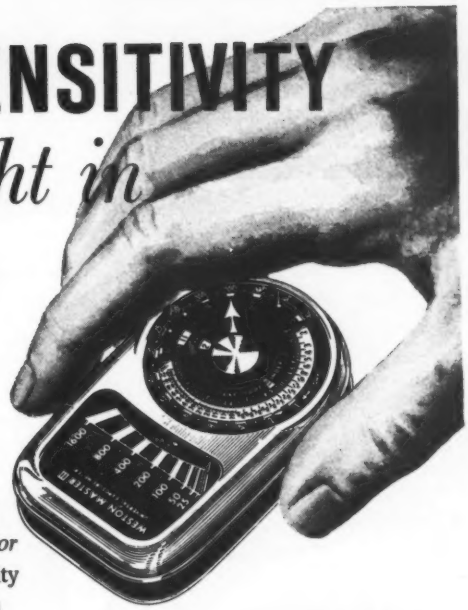

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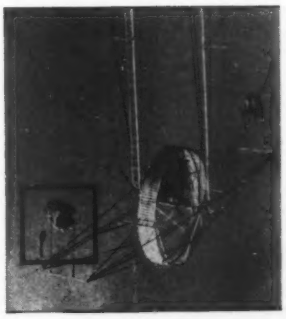

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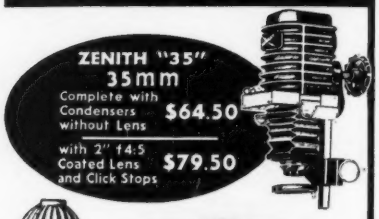

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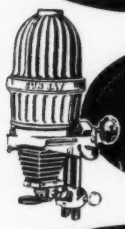

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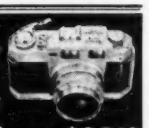

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the LAST WORD

It Helps to Be a Kangaroo

Sirs:

A rather disastrous fire occurred this week immediately behind my home. As I leapt the fences separating me from the blaze, I considered how best I could photograph the scene —one which one doesn't see every day. I set my camera as I went. I decided that such a fire would have been much more graphic at night and therefore felt I should try for that effect by purposely underexposing.

I shot the enclosed photograph in broad daylight at an exposure of f/11 and 1/250—the sky being overcast and

lots of smoke in the atmosphere making the light poorer. By careful printing, I got the results shown and I think I achieved the effect I was aiming at.
Vancouver, B. C. Ian Taylor

35mm vs. 2¼ x 2¼ ?

Sirs:

The November issue of MODERN PHOTOGRAPHY has just arrived, and I tell you, you have won my heart all over again with this Special 2¼ x 2¼ Issue. So I just had to write and tell you.

For my part you can publish a special issue on the larger size negatives 12 times a year. I am glad that I just recently sent in my renewal to your magazine. It's getting bigger and better, and I'll stick as long as you do not go all the way for 35mm.
Muncie, Ind. H. L. Green

Sirs:

May I compliment you on your article, "Break the 35mm Size Barrier!," in the August MODERN PHOTOGRAPHY. It's about time these films were explained and their advantages shown to U. S. photographers.

I have used Adox KB-14 for over a year with excellent results. In reference to Adox KB-17, may I suggest the use of Neofin Rot (Red)? This developer is more suited to medium speed films. KB-17 can be effectively exposed at ASA 64 if developed in Neofin Red for 12 minutes at 68 degrees (gamma .7).

I have compared 35mm prints taken with KB-14 to those taken with 4 x 5 cameras using medium-to-fast films and found considerably more detail and quality with less grain in the 35mm results.

Again, my compliments on your article. A lot of 35mm users will have their eyes opened as I did if they try the slow speed, thin emulsion films.
APO New York, N. Y.
Capt. Ray Truex, Jr.

Sirs:

Yours is one of the few *good* photographic magazines on the market today and I believe you are doing a wonderful job of introducing to the public the up and coming photographers of the day. Your magazine's articles on 35mm have proven very helpful in my shooting. Keep up the good work and I'll remain a "MODERN" reader.
APO 58, New York. David W. Pledger

Sirs:

It gets my goat somewhat that magazines want to make capital of the notion that 35mm and 120 camera models are in some sort of competition. Are we to one day wake up to find a war going on, film against film, lens against lens, camera against camera? Why can't we give more attention to cameras and photographers vs. the problems of taking good photographs?

I use a Retina Ia and an ancient Rolleicord (vintage 1933). The two cameras get along fine. I never think of them as opposed to each other, but as a team of cameras complementing each other. As these two cameras are becoming obsolete, replacement will soon be in order. What am I in the market for now? Two cameras, one 35mm and one 120 that can work together as well as the Retina Ia and the ancient Rolleicord.
Philadelphia, Pa. F. David Reese, Jr.

He Likes It

Sirs:

Permit me to congratulate you upon your success in adding the talented and experienced Mr. Harry Goldstein of the well-known staff of the Tucson, Ariz., High School to the ranks of able contributors of MODERN PHOTOGRAPHY. [Ed. note: *Mr. Goldstein's column*, The Young Photographer, *is now a monthly feature in* MODERN.]

I have known Harry many years and he puts the "each" in teach! Nourishing food for thought for all who honestly want to learn photography from scratch or as a refresher course.
Oxford, Ind. Fred H. Foster

MODERN PHOTOGRAPHY'S book store selections

for February

After a careful examination of current photographic books, we recommend the following. If you want a title that is not shown, query us. We can get you any "in-print" title you wish. Save money. Circle BC in coupon on sending in your order.

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51 Rollei Way, The, *by L. A. Mannheim*
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the CAMERA CLUBS

by MABEL SCACHERI

Want to avoid dull-thud club sessions? Here are a few hints to help your speaker make it a sparkling, helpful evening instead.

"Oh, good heavens, there must be *some* way for one human being to communicate his ideas to another," I sometimes growl to myself at a camera club meeting. At other times I reflect warmly, "Aren't people wonderful! How nice of this guy to work out such a good talk, give up a whole evening, for free, just to help his fellow photographers!"

Now I propose to put forward a few suggestions so that program chairmen may have fewer dull-thud club sessions, and more sparkling, helpful evenings. First, let's see what the chairman can do to help the speaker get off on the right foot.

Meet the speaker ahead of time

The chances are that the speaker has only a dim idea of the kind of audience he will face. Amateurs, yes. But does he think of amateurs as wild-eyed, darkroom-dopy snapshooters? Or conservative souls who like only the standard-brand landscape with the old house, the graceful elms, and the fat clouds? Or portrayers of the blonde in costume, or the baby complete with big grin? Be merciful, Mr. Chairman, and wise the fellow up a little.

When you drop in on him to discuss the coming club session—and do visit him, don't arrange things by phone—take along a dozen prints representative of the club's work. It would also help if you can show him photographs of the club members, sitting meekly in their chairs, or milling around at a demonstration. He can see for himself how many brash young fellows there are with crew cuts, how many dignified parties with firmly molded minds. And of course the pictures, or color slides, provide a clue to the photographic abilities of his listeners.

Write a note and pass it on

Next, go over the prints or slides which the speaker proposes to use to illustrate his talk. He has no idea which of his shots come within the interests of the club, but the chairman should know. He should select about a dozen pix about which the guest speaker can tell something interesting, and make notes, right then and there. Then, give those notes to the poor fellow! Come the night of the meeting, he won't remember which points you, the program chairman, seemed to relish.

Ask your speaker to dwell for about ten minutes on each of his pictures, setting forth the problems he encountered and his way of solving them. After years of rigorous attendance at club meetings, I know for sure that this sort of thing goes over best when professionals address amateurs. You may find ten minutes per pic a bit too much. You need to allow a little time at the start for those pesky announcements, a little at the end for questions and the amenities. No club meeting should run much over two hours, and should start no later than 8 P.M.

So don't try to get your speaker to judge a monthly print or slide contest *and* show his own work, unless you have very few entries in your contests. Judges are slow and garrulous. By the time you get around to Mr. Bigshot's talk on his own work, people begin to sneak out the door to catch a train or get home when they told the babysitter they would. A vanishing audience is naturally disconcerting to your guest speaker.

Pitfalls for Mr. Bigshot

Well, so much for what the club can do to help the speaker. Now, what should the speaker do to help the club? More to the point, what should he *not* do. He should not ramble along for 15 or 20 or 30 minutes on a general statement of his impressive ideas before he shows any pictures. Nobody will know what he is getting at until he illustrates his ideas, so why not start right out with the pictures and let them help make the points he has in mind?

Ah, but does Mr. Bigshot know for sure what points he has in mind? He should, with the chairman's notes in his fist. He shouldn't have the gall to stand there and say, "As you see, I have no formally prepared talk this evening." So why the heck hasn't he? I don't mean he should write an hour-long oration, memorize it, and saw it off on the club. Gosh no. But since he is using up an evening of his own time and the club's time, why leave everything to chance, or feebly chirp, "Are there any questions? Ask me about whatever you want to know."

If the chairman did not, as I suggested, note down the salient points from his pre-meeting talk with the speaker, then the speaker, to avoid looking like a silly goose, should put

in about 20 minutes marshaling his ideas and making notes on a card. Thus his talk will have order and economy and clarity, without the stiffness of a memorized spiel. Mr. Bigshot, please, either give a good talk that does you credit or decline to speak.

It is impossible to tell Mr. Bigshot just what to talk about. That varies according to the audience, obviously. But I can supply some don'ts, right out of bitter experience.

Don't try to impress the club members with your greatness. They are not customers, and they must already think you are pretty good or they would not have asked you to address them.

Don't play the cute cut-up and just tell funny stories, but don't get heavy, either. The club wants both entertainment and enlightenment.

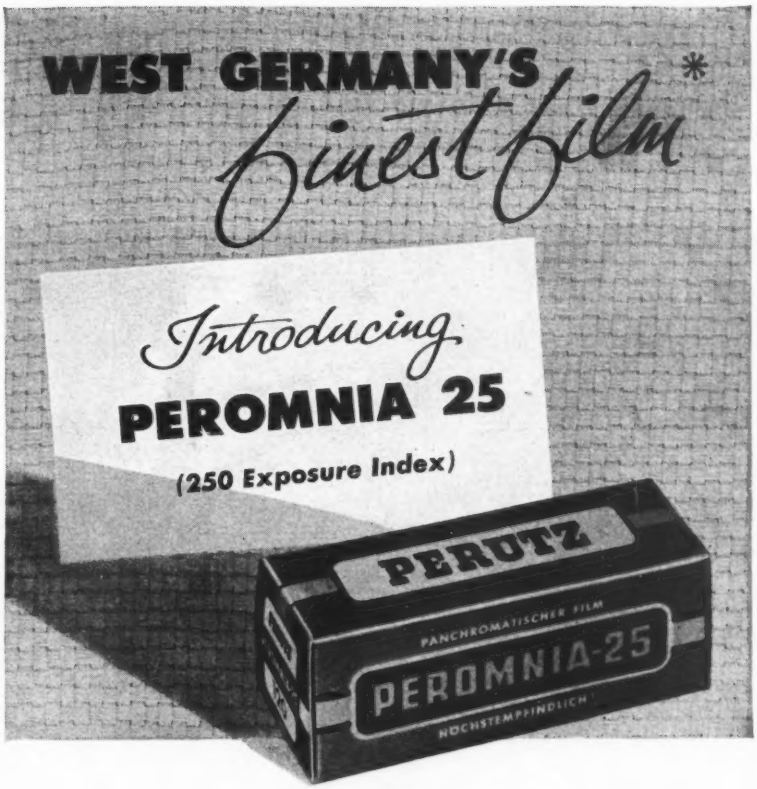
Don't make everything sound difficult; don't claim that photography-for-fun requires the painstaking care with which a physicist handles radioactive material. While you rant about how difficult it is to develop color film, several club members are thinking of that 14-year-old kid who does it very well, just from reading the instruction booklet.

Don't squelch anybody who asks a greenhorn question such as "What camera and exposure did you use?" They wouldn't ask if they didn't want to know.

Don't show only good pictures if you have a few duds to illustrate errors. Right-and-wrong-way shots are hard to come by, but genuinely helpful.

Don't demonstrate lighting, or print retouching, with the audience sitting in a clump, at the wrong angle, or too far away. Have them come on up, four or five in a group. The last lighting talk I heard shows what I mean. The audience was facing north, the demonstrator changed his background to the east wall, and *nobody* had any idea what effect his light placements had!

Perhaps, since program chairmen are mostly too polite, and too bashful, to deal with Mr. Bigshots, they might just take along this sharp-toothed article and say "See what it says here?"—THE END



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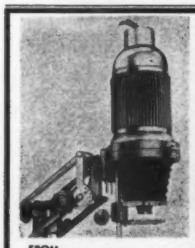

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TEXT BY DAVID EBIN

HARRY CALLAHAN:

CONVENTIONAL SUBJECTS BECOME EXTRAORDINARY PHOTOGRAPHS

Pure, personal, startling—the world of Harry Callahan is found close to home. His images are private, yet familiar: trees or a highway, his wife (who is also his model), Chicago neighborhoods, houses and facades along State St., a bird wheeling in flight over Lincoln Park, the patterns of a bare bush in the snow. Sharp as well as imaginative, his pictures reveal the magic and mystery that can be unlocked from a world of the everyday. The complete story on Callahan begins on the following page.

WITHOUT MOVING HIMSELF, or his camera, beyond his native Mid-West—but in a spirit not unfamiliar to a Cartier-Bresson, a Capa, or a Bischof—Harry Callahan approaches his seemingly ordinary subjects as an adventure. For Callahan, it is an adventure as exotic as any discovery to be made in Rangoon, Rotterdam or West Berlin. Without venturing far, he makes flights into little seen lands.

A century or more ago, the rebel and writer Thoreau was twitted over the fact that he had never taken a step out of his native New England and was without the benefit of travel abroad. His answer was simple: "I have traveled much in Concord." His meaning was clear: The roads to Discovery have always been two, and parallel. He had chosen the seemingly unglamorous job of prying sense and sensitivity from the rocks, the leaves and the squirrels of his neighbouring hills. The key to understanding himself could be found equally as well in one acre, one blade of grass. Thoreau needed no ocean voyage, no seven-league boots to leap into new worlds. There was mystery enough under-foot—but let a man train himself, his eyes, and guard his independence at all costs.

Callahan in Chicago is not at all alien to Thoreau of Concord. His is the same approach. It looks inwardly and minutely. And finally, it gives expression to something individual, unique and exciting.

Abstract, Experimental, Subjective—Harry Callahan

"Becoming a father has had a deep effect on me." A new way of seeing children is reflected in Callahan's interpretations, here. *Opposite page,* selective focus, strengthened by use of No. 2 supplementary close-up lens. *Below,* an infant's wet head is brought close up by supplementary lens, lighted by flash. Small pictures *at right,* flood lit, were underexposed, overdeveloped. Callahan uses an exposure meter, develops cut film by inspection; roll film by time and temperature. He has worked with most fast films, but currently prefers Isopan for view camera work, Plus-X and Tri-X for 35mm, Tri-X and Verichrome Pan for 2¼ x 2¼.

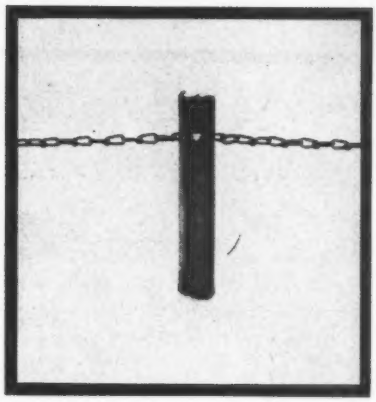
is one of America's most gifted members of a small but vital group among photographers. Mild-faced, slightly balding, and in his early forties, he works in a stream of photography as essential and natural to the camera as the more popular and more widely accepted field of reportage.

The pattern of his own life, his own personality, is perhaps some measure of the great differences that set the two fields of photography apart: represented year after year in camera annuals, and enthusiastically selected for one-man shows and exhibitions at the Museum of Modern Art, as well as in museums in Los Angeles, Chicago, Detroit, Saarbrucken and Tokyo—Callahan has never worked on any magazine, editorial or fashion assignment. In the course of a career started rather late, at the age of 26, he has never photographed for anyone but himself. Until recently, the public appearance of his pictures and their recognition by editors, publishers and museum directors was due more to the efforts of enthusiastic friends and relations than to any effort on his part. Modest, with almost unconcern, he has separated himself from the business of promoting or selling himself.

Furthermore, as a teacher of photography—at a school set up by leaders of the modern art movement in Europe—he helps train photographers reliant on no one's supervision but their own. And all the while he continues to make photographs in almost unrelenting

numbers. So intensive is Callahan's productivity, that it is left for others to sort and select pictures that are to be used in publication or exhibition. "Their eventual placement," he noted recently, "somehow doesn't interest me. It is even difficult for me to choose from among them, to see them used. My business, and I have tried to let little interfere with it, is making pictures."

And, finally, the tempo of his life is one not ordinarily associated with photographers. For Callahan there is a world to be fashioned in the studio, in the lab of his home. And each day, each picture is but part of a continuous process; is part of his lifetime's attention to the more important business of expressing himself, or creating, and of understanding himself. *(Cont. on page 50)*

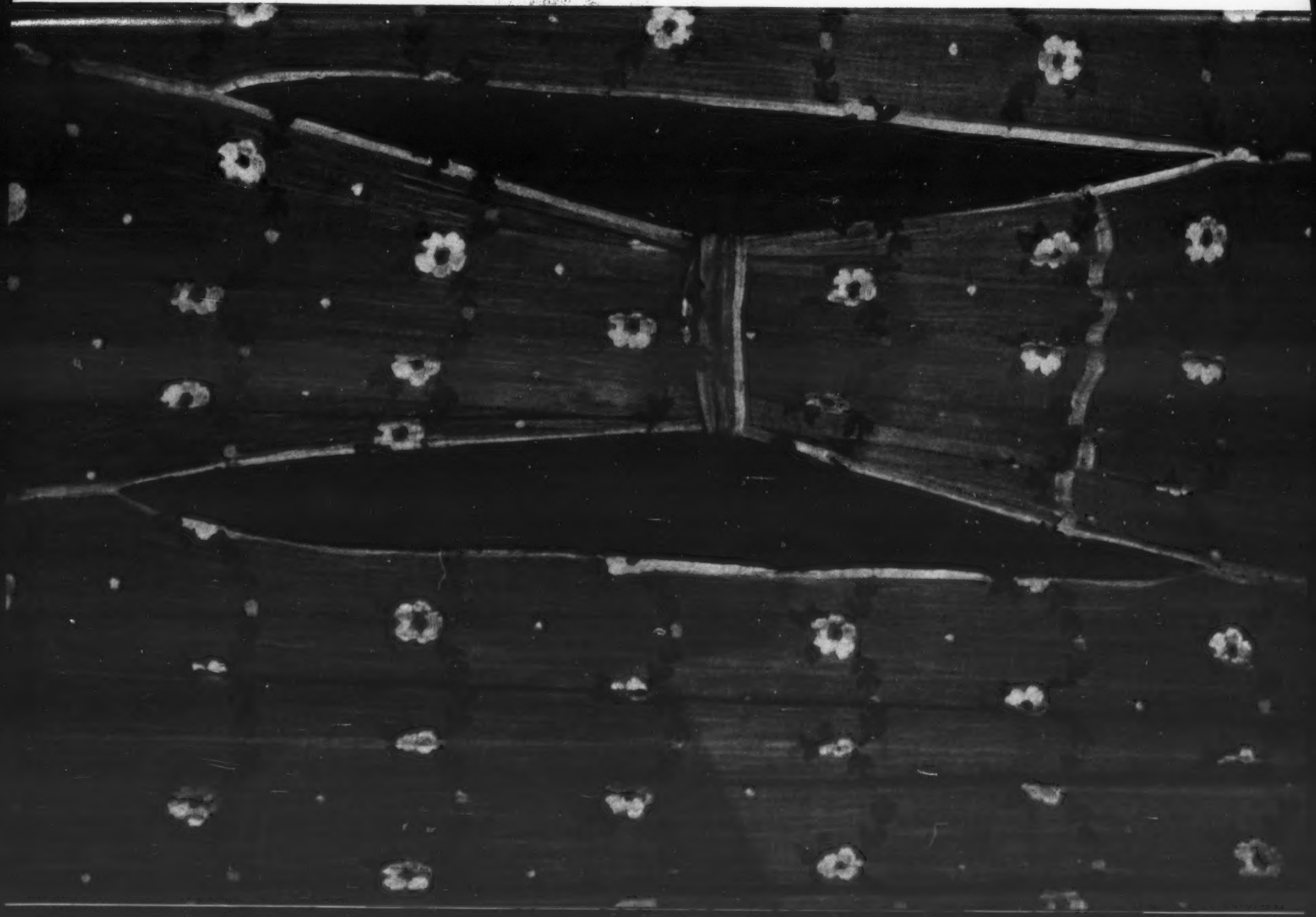


In nature: the surreal. Rolleiflex for single exposures, *opposite* and *top;* 4 x 5 Linhof for multiple exposure, *above.* Normal exposure and development for *opposite* and *above;* 10 times underexposure, developed 6 min. in Dektol, 1:1, for post and chain to eliminate shadows, highlights.

Lines of great beauty extracted from the commonplace. Square 2¼ format is well suited to trash basket, *above.* "I have cropped very few pictures; I have different film shapes and focal length lenses, and mainly like to accept the images as seen." For architecture, *below,* the view camera gives control of sharpness and distortion. Color, *opposite,* a relatively new experience, is seen close up with Contax.

As a picture-maker, his focus and interest is on texture, design—where composition is under strict control. He does not use his camera to tell a story. And so at first glance through his portfolios and file, quite naturally, pictures are met which far more closely resemble the canvases in a museum rather than any cover-shot or magazine spread. Within his photographs, there are the whispers of painters, for a viewer can not help but relate the newness and shock of Callahan's work to a world he already knows. And so he sees: Chinese calligraphy in the lines that slender branches make against the sky. Surrealist jumbles and jungles in the super-impositions of bushes and Venetian-blinds over the silhouette of phantom-like nudes . . . the almost frightening loneliness of the world drawn by Edward Hopper . . . the quiet, primitive, sometimes-mad Paradise painted into a 19th century Rousseau.

Any sense of imitation belongs to the viewer; not to Callahan. His work is unmistakable, unborrowed. He belongs to a modern art movement whose pictures have been made and seen with greater frequency on canvas, rather than on film. His vision is to be seen, strong and delicate in almost every photograph—in his remarkable nudes, in the fragile capture of faded curtains framing



His focus and interest is on texture, design; composition is under strict control. *Opposite page,* Contax, 50mm lens, Kodachrome. "I like the miniature cameras for their speed in handling." *Above,* dove is flattened into mysterious background by 135mm lens. *Below,* underexposure, for stone texture.

a front door, in the lines of beauty that can be extracted from the ugly architecture of 19th-century American houses.

A review of his work reveals that from time to time there is a change in subject matter, or an alternative concern with media and darkroom techniques. Firm throughout, however, and conclusive in the thousands of pictures he has made, is his singleness of purpose.

Callahan is not a photojournalist. Such tempo, such restless and roaming search, is not for him. Yet both Callahan and the photojournalist are essential to a photography which would be neither a servant to news-gathering nor a sterile imitator of the other visual arts. The glamour, the popularity, the financial success of the photojournalist are easily understood. What is the lure, however, to a man who chooses the other road—a world drawn close and so often lonely? In what lies the adventure? What ambition drives a skilled photographer to follow the arduous habits and day by day plodding of the artist accustomed to few outside rewards?

Recently, last spring, Edward Steichen called attention to the fact that photography was more than a lucrative field, or a place merely for the illustrative photographers. The occasion was at a meeting of the American

A quality of shock in pattern and design: a few simple lines, *left* and *above*, or complexity of line and form, *opposite page*. First two were straight single exposures made with Rolleiflex. *Opposite*, was the result of approximately fifteen exposures, Linhof 9 x 12. Weed, *left*, was originally square.

Society of Magazine Photographers, where he received that organization's award for his work in creating the "Family of Man" exhibition. In surveying the accomplishments that photographers and photography had made, he raised the question of "Where do we go from here?" and emphasized one point in particular: "Unless the professional photographer spends a reasonable part of his time playing and experimenting with photography—testing himself out—I'll guarantee that in five or ten years he'll become an old hack. I've seen it happen again and again. Professional competence is not enough. Unless you can translate that burning fire to create into something that is your own, you are going to stop growing."

Harry Callahan, born in Detroit, could very well have been the prototype that Steichen, his friend and adviser, had in mind. In each instance—testing himself out, creating something that is his own, remaining free and reaching out for the ordinary daily scene—he seems to meet the requirements.

After spending two years as an engineering student at Michigan State he went to work for the Chrysler Motor Parts Corporation. In 1938, he became acquainted with photography for the first time, through a friend of the family who owned a movie camera. Naturally, he found it too difficult a beginning and soon afterward made his way to still photography in the company of his friend, Todd Webb.

On one of his semi-annual visits to New York, to attend the "Family of Man" *(Continued on page 98)*

3 PICTURE IDEAS TAKE TO GRAIN

Don Briggs found that normally exposed negatives produced interesting results when enlarged on Kodalith.

George Jerman used two Kodalith enlargements of beach scene, sandwiched them, produced this.

Howard Graff took ordinary negative of still life, combined it with a textured glass plate.

ONCE UPON A TIME the word grain or, more properly, "graininess" was anathema to photographers. Wastebaskets filled with grainy pictures. Today it's almost impossible to get a *really* grainy picture, even with the fastest 35mm films and hardest working developers. And, of course, now that graininess is hard to come by, many photographers have found ways to use it for more interesting picture results. How can you get grain? Artificially. Here three photographers used grain thus for different subject material. If you'd like to try your own hand at similar works, here's the technical information on how the three photographs were made.

Don Briggs (picture, *left*) first shot an ordinary portrait on 2¼ x 2¼ roll film using floodlight on one side of the girl's face. The other side remained in shadow. Briggs took this negative and projected it in his enlarger onto a piece of Kodalith sheet film rather than regular enlarging paper. He then used this positive image film to make a negative by contact printing, again on Kodalith film. Briggs reports that there are infinite possibilities awaiting anyone with the time to experiment with Kodalith.

Howard Graff obtained the grainy study on the pitcher and cup *(right)* by even simpler methods. He used a Rolleiflex in taking a studio still life. But to heighten the contrast between white objects and dark background he overexposed slightly. Then he sandwiched a piece of grainy glass with the negative in the enlarger's negative carrier and made the final print.

The most complicated of the three processes produced the picture of the man on the beach *(above)*. Like Briggs, George Jerman used Kodalith. First he made an enlargement from a tiny section of a normal 2¼ x 2¼ negative onto Kodalith. He contact printed this Kodalith negative and made a slightly larger Kodalith positive. He sandwiched this positive with the negative and placed both together in the negative carrier of the enlarger to make the final print.—H. K.

TRY TO CATCH A CANDID CAT!

A CAT can be caught in many ways, depending on the interpretive eye of the photographer. To catch our cat you must approach him with a candid lens aimed at capturing those moments which are superbly and uniquely C-A-T. To us it spells energy—motion—dynamic tension. A cat, with its subtle and expressive changes in mood and temperament, is not a still-life.

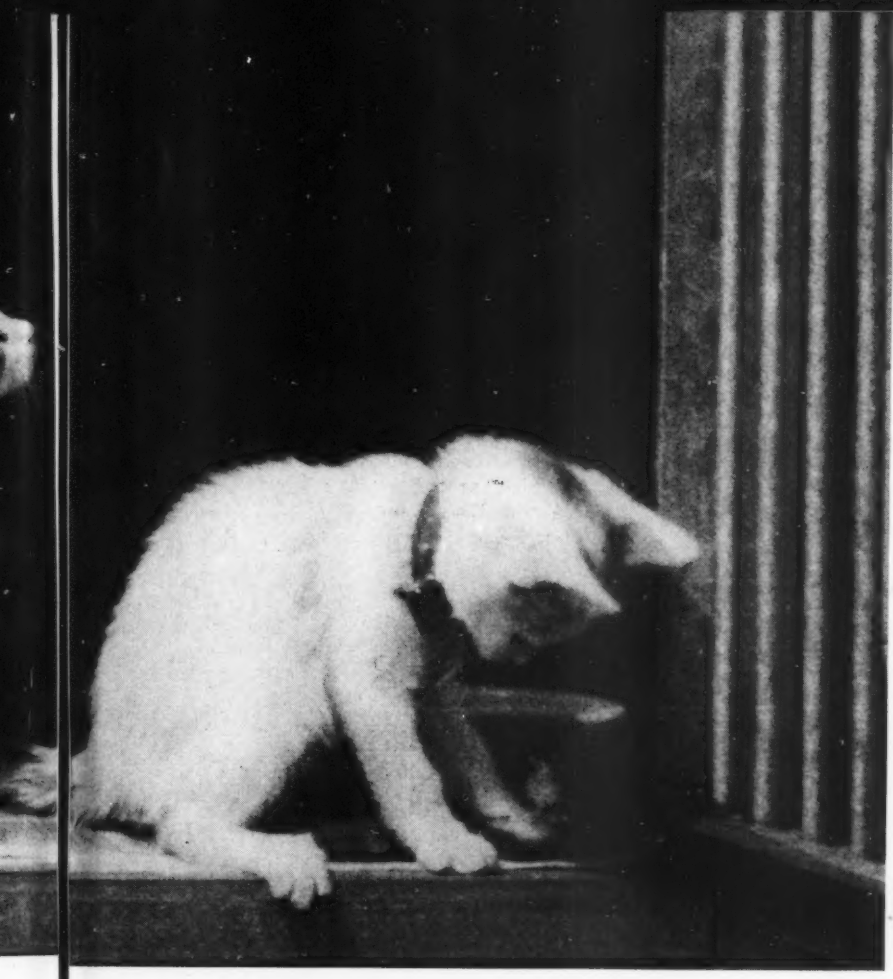
When we were asked to prepare a "cat show" for the Bide-A-Wee animal shelter in New York recently, we already knew what we wanted it to say. We have been owned by two cats for several years, and have learned to know and love them. We have also discovered that there are no dull cats, just insensitive observers.

However, since we are not cat specialists, we felt that our photographic collection of kittens wasn't quite as complete as we'd like to make it. So we spent an entire month shooting additional pictures—many in the cattery of the Bide-A-Wee—many more of kittens and cats, tabbies and Angoras, on the streets and in the homes of friends. All in all we exposed about 5,000 frames from which 50 were chosen for the exhibition. They were hung directly on cages at the shelter.

A few are of the "count the whiskers" variety—shot when we thought the whiskers would add something to our interpretation of a particular feline personality. Far more numerous are those in which detail is sacrificed in order to capture the grace, the curiosity, the independence, the quality of a cat.

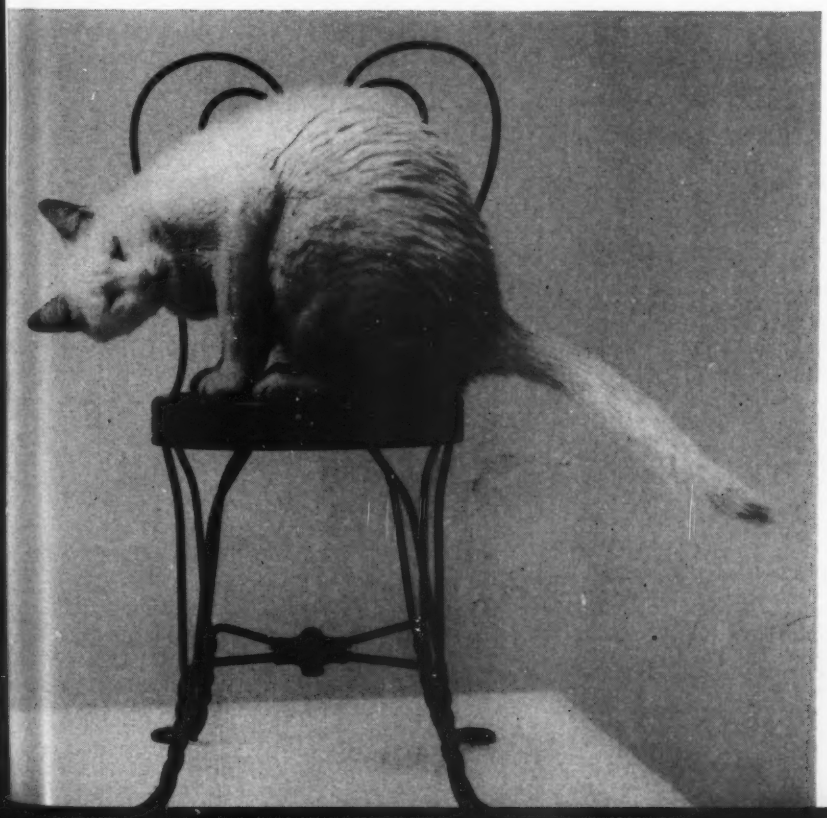
It takes patience to catch a candid cat, but the rewards, in getting to know your subject and capturing him on film, can be satisfying indeed.

—ALFRED & BETTY STATLER



◁ **PLAYFUL** kittens wait for adoption at Bide-A-Wee animal shelter in New York City. Don't worry about foreground to background sharpness—concentrate on catching and interpreting the cat as you see him—candidly. All pictures at the shelter were taken on Tri-X film with Leica set at f/2 or f/2.8, hand held at 1/20 or 1/30 second.

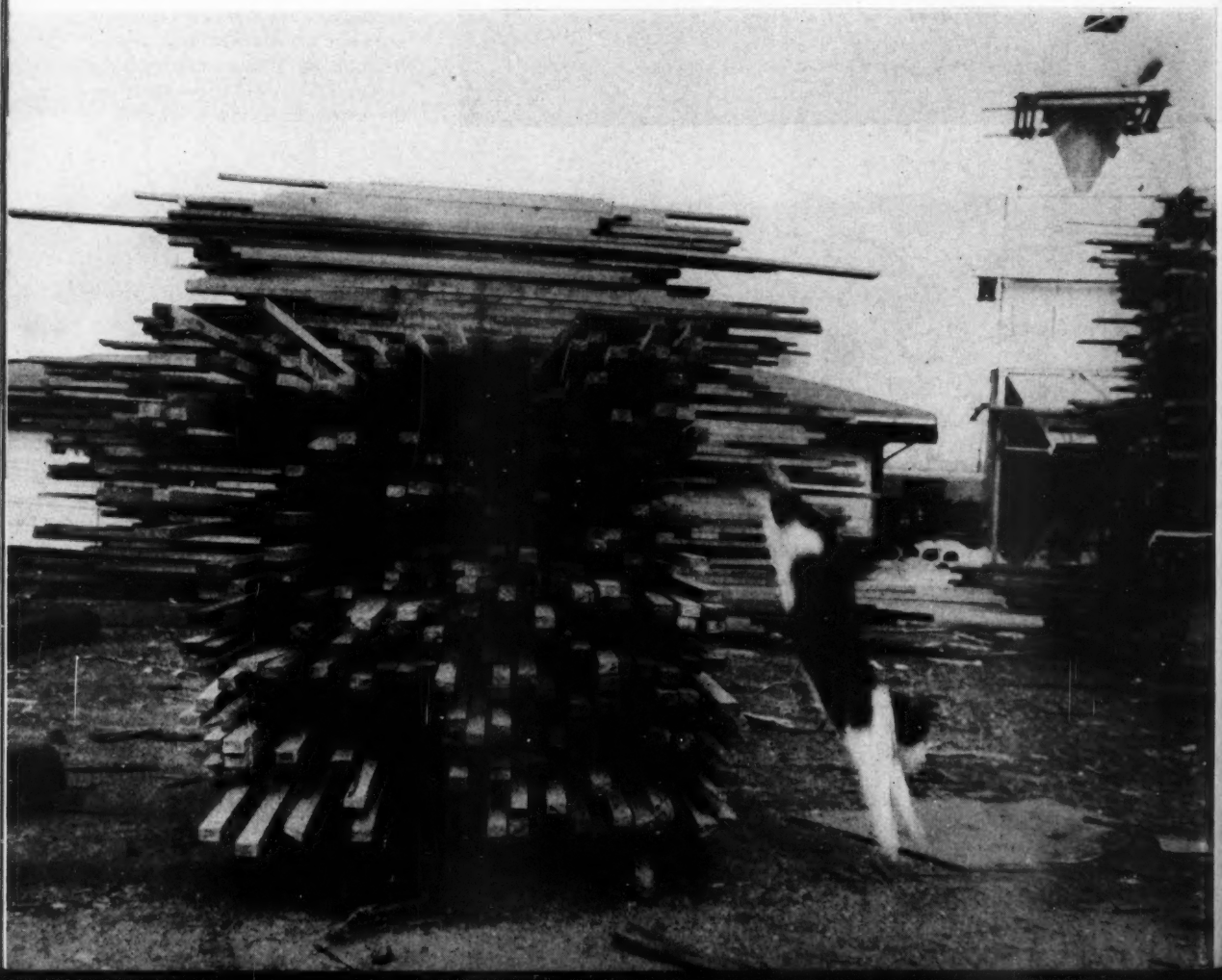
RUFFLED young spitfire (*below*) makes an irresistible subject. Overlarge collar emphasizes smallness of tiny tabby. We used natural light for all shots at the Bide-A-Wee. Cats are sensitive, independent, and many are easily disturbed by flash. To photograph a cat, or any animal, requires patience, unobtrusiveness. Leica, 1/20, f/2.

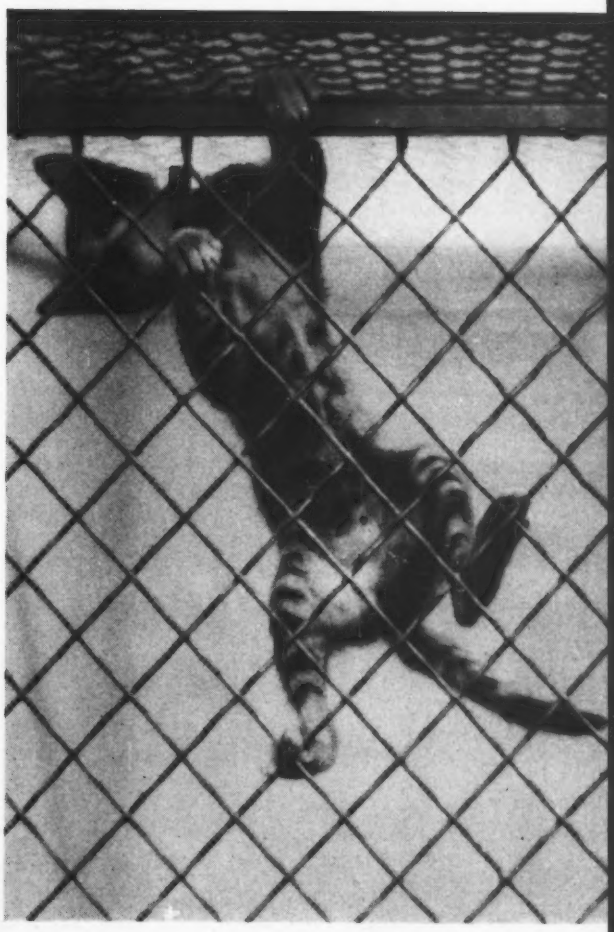


◁ **PURRING,** contented "Whitey" was captured on Tri-X with bounced electronic flash, Rolleiflex set at f/11. Even in moments of relative relaxation, a cat expresses that dynamic tension which is the pause between one activity and the next. A cat cannot be treated as a still-life if you are to catch a meaningful portrait.

GRACEFUL flight of cat from woodpile expresses feeling of fluid motion so characteristic of the feline family. A cat isn't known by his whiskers alone, and it's sometimes necessary to forego detail in order to capture the spirit of a mouser. As with all other creative and interpretive techniques, one must reach beyond the purely visual and arrive at an interpretation of that spirit as tempered by the emotion and personality of the photographer. Using Plus-X, we set Leica at 1/20, f/11, focused on cat perched atop woodpile. Shutter was clicked as he leapt for ground, producing blurry image which is instantaneously recognizable as "cat."

ALERT young tiger (*right*) surveys his world from a private observation post. Don't neglect a new point of view when photographing cats and other small animals. Natural tendency is to point the camera downward—or at least to look through the viewfinder face to face at a four-footed subject. Try the worm's-eye view. It can sometimes catch an unexpected facet of a tabby's personality and add spice to your collection of felineiana. Leica, 1/20 sec. at f/2 on Tri-X.





CURIOUS as a cat, this kitten tests climbing prowess on wire enclosure of cage at Bide-A-Wee. Kittens are particularly rewarding camera subjects—just as all children are. Their responses are alert, their curiosity insatiable, and their antics unpredictable and amusing. Bide-A-Wee show was planned by Martin Levitt, formerly in charge of the cattery, and pictures were chosen and hung by Levitt and Kathleen Haven, from the staff of the Museum of Modern Art.

WHERE NOT TO

ONE OF THE gravest dangers to really creative picture making is the too strict adherence to rules. Certainly, many rules must be observed if a successful photograph is to result. But at least a few rules were meant to be broken—if breaking them means better pictures. "Make sure that you're in focus" is an admonition most of us heard the first day we picked up a camera. Couple that with the concept of maximum zone of sharp focus and we have a self-imposed law that can tie our picture taking in knots. Every time we take a picture we are intent on corner to corner, foreground to background sharpness. But should the whole photographic image be sharply defined in every picture we make? On these four pages are some examples in which either the whole photograph is out of focus, or only one part of the picture is in focus. The focusing mechanism of the camera was employed to create an image that to either a smaller or large degree is a departure from the literal approach.

Selective focus, in actual use, requires a different approach to zone of sharp focus (depth of field). Focus on the part of the scene which you want sharp. Select an f-number that will give you only the depth of field that you need to bring that area into focus.

None of the photographers represented here was indiscriminate in selecting part of the photograph for sharp focus. In each case selective focus is used to create a stronger photograph than would have resulted from overall sharpness. Selective focus can be used to isolate the most important part of a picture, adding a sense of unreality, or an emotional quality.—M. A. M.

FOCUS

A photograph need not be completely sharp to be successful. Sometimes keeping only part of the image in focus can make the picture stronger.

NONEXISTENT FOCUS: A complete departure from literal interpretation is reached in this photograph by Alfred Gescheidt. He ignored focusing completely. Combining the lack of focus with a slow shutter speed and movement on the part of the model resulted in almost the kind of primitive representation one would find on the walls of a prehistoric cave dwelling. Gescheidt first tried to make his picture by throwing the lens alone out of focus. But he found it much more effective to use a +2 portrait attachment (which focuses at 20 in.), with the model about 15 feet from the camera. He used a Rolleiflex, loaded with Tri-X, and exposed 1/100 sec. at f/3.5. The final print was made on No. 5 paper for maximum contrast.

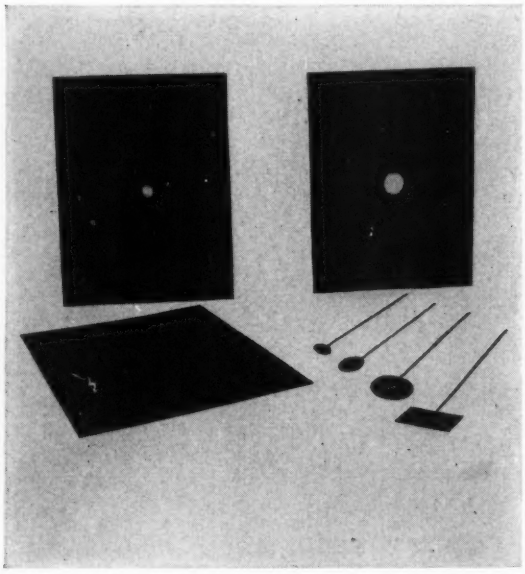
FOCUSING ON THE FOREGROUND: William Bosch, member of a discussion group of budding professional photographers, *Camera '55*, set out to see if manhole covers would lend themselves to a semi-abstract treatment. Using a Hasselblad single-lens reflex, he shot a series of pictures on Gevapan 30 ranging from overall sharp focus to highly selective focus. This is the one he likes the best. Only the foreground is sharp. The background was kept out of focus to give the street lights, car lights, and overhead expressway a feeling of unreality. Exposure was f/2.8 at 4 sec. The camera rested on the curb. Jagged light beams were achieved through lack of focus.

▽ **MIDDLE FOCUS:** Jerry Dantzic made this picture for a record album cover. Part of the album title is *Required Singing for the Man in the Street.* It was shot at about 6:00 A. M. in the Wall Street section of New York. Dantzic wanted to retain, even heighten, the feeling of early morning mist and isolation around his subject. More important, he didn't want the tall buildings to distract from the humor of the central figure. He decided to focus on the man, leaving foreground and background out of focus. Rising sun sent light down the east-west street, making for an exposure of f/2 at 1/100 sec. with his 35mm Hexacon single-lens reflex camera and Plus-X film.

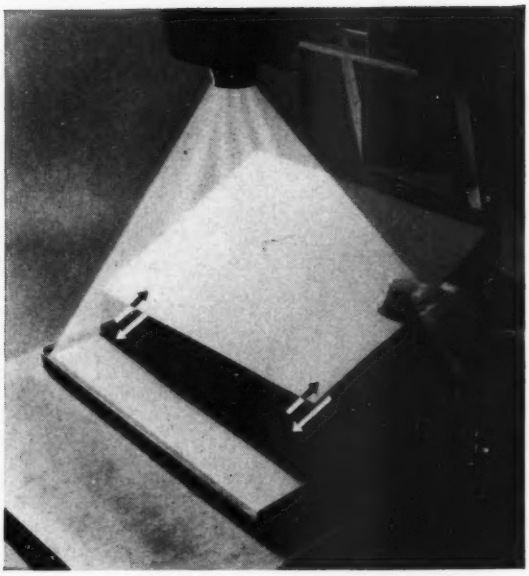
FOCUSING ON BACKGROUND: Selective focus can be used to impart a strong emotional quality to a picture. Here Saul Leiter focused only on the boy in the background, while using a blurred foreground image of his relatives. The relationship between boy and family is strong in the picture, but it does not intrude on the most important element—the boy himself. Leiter got as close as he could to the adults. Getting further back might have resulted in making the boy much too small and blurring more difficult. In composing for this kind of shot the proportions of the various elements in the picture must be kept in mind. Leiter, using a Leica IIIb and Plus-X film, shot at f/2 and 1/10 sec., with only the available light in the room. ▷

AN EXPERT EXPLAINS

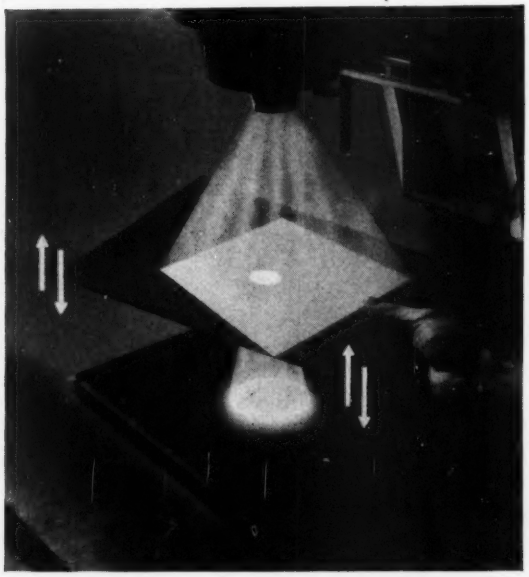
DODGING &



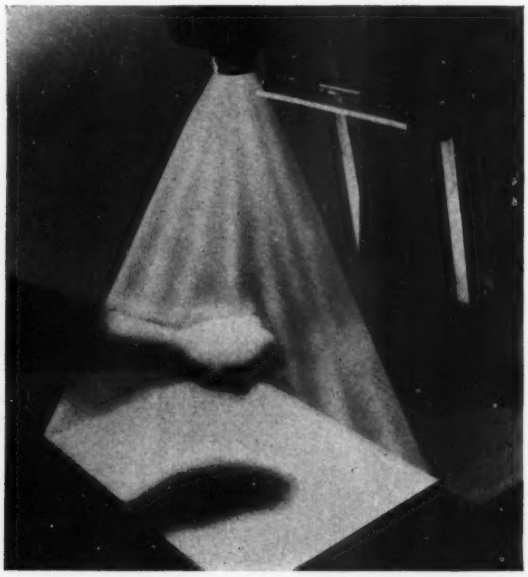
1. The equipment is inexpensive. You can make it yourself. You'll need large (8 x 10) cardboard sheets, some with various-sized holes; also dodgers of different shapes made with coat hanger wire, tape, and cardboard.



2. To burn in a straight-edged area while holding back the rest of the print, place sheet of cardboard thus, not too close to paper. Keep it in motion as indicated. If image edge is irregular, cut cardboard to fit outline.

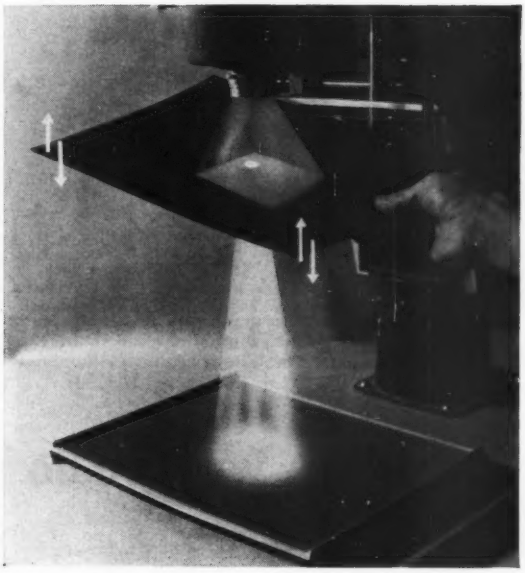


4. For central areas which require burning in but have a sharper edge, use a sheet of cardboard with a larger hole, hold it further from enlarger lens, closer to the enlarging paper. Move it as indicated during enlargement.



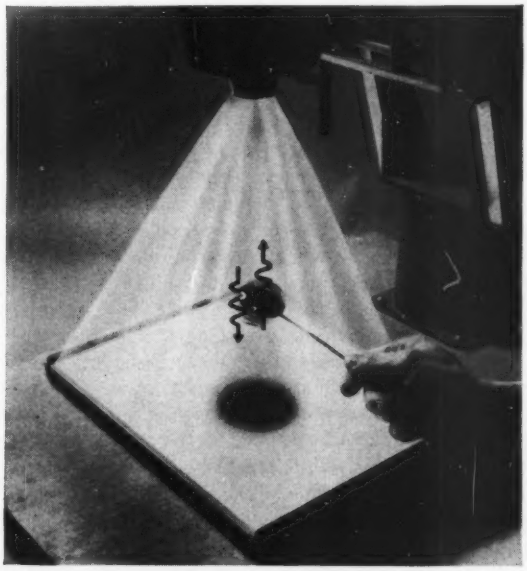
5. You'll find that your hand, a fist, a few fingers, will often form a perfectly excellent dodger for holding back standing figures, buildings, etc. while you burn in sky. Some workers use hardly any other tools for dodging.

BURNING-IN



3. To burn in a central area with a gradual fall off at the edge, use a sheet of cardboard with a small hole. Hold it close to the enlarger lens. Move it in directions indicated by arrows to prevent sharp edges from forming.

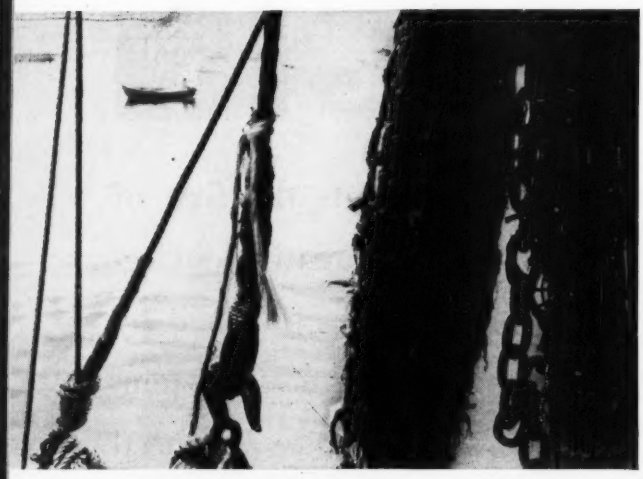
MODERN presents the first of three articles on creative enlarging, as explained and used by master printer Harold Feinstein. By following this series, advanced darkroom workers can learn the techniques for which Feinstein has become famous even among professional photographers.



6. A good set of dodgers with cardboard ends of various sizes and shapes is most handy. For softly defined areas use small dodger high above paper. For sharply defined areas, use larger dodger close to paper, further from lens.

FIRST MAKE THE TOOLS

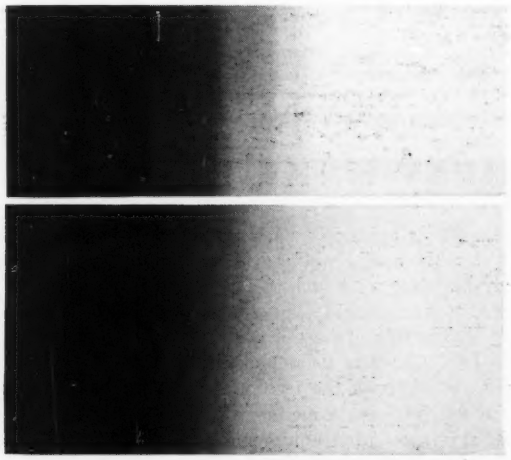
PRINTING or enlarging a negative is often more of an art than the actual taking of the picture. Good pictures may be made with luck. Good prints never. They require taste and skill. The first may be somewhat inherent. The second must be acquired. MODERN has asked one of the leading print makers, Harold Feinstein, to take you through the techniques which distinguish a master print from a mediocre one. On these pages he will show you what equipment you will need, how to use it, and how he applies the techniques to his own negatives and prints. In this issue, we deal with the simplest of techniques, dodging and burning-in. These two, professionals find, can enhance almost every print to some degree. Rather than illustrate functionally how to hold back a small area or burn in a highlight—things you can pick up in almost any booklet on enlarging for beginners—Harold Feinstein tells you when to employ dodging and burning-in as creative tools. First make or buy the small amount of dodging and burning-in equipment you'll need, shown in *photo 1*. Next acquire the knack of using it, as in *photos 2 to 6*. Then you'll be ready to follow Feinstein through one of the most important darkroom series ever published by MODERN.



1. If you calculate the exposure to get the finest detail in the nets—the main subject matter—the boat and seascape will be washed out, lacking any strength.

2. On the other hand, a print made with just the proper enlarging time for the background in mind, robs the nets of any detail whatsoever. They become a silhouette.

SUNLIGHT AND SHADOW TOGETHER? HERE'S WHAT TO DO.



CONTROLLED DODGING IS HANDY.

Here's a handy method of controlled dodging which will take a bit of practice. Often you'll find that the division between highlight and shadow will not be as marked as in Feinstein's seascape shown here. Sometimes, the change from shadow to sunlight will be more gradual. In that case you'll need a graduated holding back technique with the cardboard. You'll have to develop two movements with the cardboard. As you shake it gently back and forth with your wrist, move it across the enlarging paper with your whole arm from the elbow. Practice first with a blank sheet of enlarging paper and no negative. Your first results may look like the top illustration. Persist until you can get a smooth, even wedge (*bottom*). This gradation will also come in handy in producing dramatic sky effects from the horizon, even when negative is almost blank.

SUNLIT pictures require one exposure. Subjects in the shade need another. When both are combined on one negative, a straight print is not going to reproduce all the tones properly. Commercial photofinishers will, most often, give you a print properly exposed for one section of the negative, but all wrong for the other. But when you're doing your own work, it's not hard to get a perfect enlargement from such a negative. Let's take a look at a typical example, Feinstein's shot of a seascape in bright sunlight with a foreground frame of netting in deep shadow. Print it light for the nets and you have a washed out background *(photo 1)*. Give it more time to expose the background properly and the netting becomes almost a silhouette with no detail at all in the rope *(photo 2)*. Feinstein decided to make a print with exposure for the background and hold back the foreground netting during part of that time. First, test strips were used to fix the right number of seconds of enlarging time for both areas, light and dark. He switched on the enlarger and made an overall exposure for the time he had estimated proper for the nets. Then, during the remainder of the exposure, he used a sheet of cardboard as in *photo 2, page 66* to prevent further exposure of the nets. While holding back this area, he made sure that the cardboard stayed well over the net section where the negative was thinnest. If he had more than covered the nets and had strayed too far left with the cardboard, a print as in *photo 3* might have resulted. Instead, with careful use of the cardboard sheet he was able to produce the fine print *at right* without any trace of the dodging technique showing up at all.

3. The answer: hold back the net partially with a sheet of cardboard while you print in the background. But keep the cardboard moving over the dark area or this print will result.

4. The perfect print as made by Feinstein. Sometimes your negative will have three or even more areas needing different enlarging times. But the technique still remains the same.

1. Straight print shows little detail in facial areas. Background of other boy and water is far too weak.

2. By holding back face, Feinstein improves picture. Then, photo *right*, he makes darker print with face held.

DODGING CONTROLS THE KEY POINTS OF INTEREST

THE KEY to many outstanding photojournalistic pictures is low. Key establishes mood, and for dramatic emphasis a high key does not always carry the impact of a print with darker tones. Feinstein had very definite feelings about the picture of the small Korean boy. He saw it dark and brooding. A straight print made for maximum overall quality *(photo 1)* seemed a compromise which satisfied no element. The face was far too dark, the background, although passable, had little quality. First, using a test strip, he set about establishing the proper enlarging time for the facial area. Then, making another "average" print, he held back the face with a wire dodger *(photo 6, page 67)* allowing the face to print-in only for the amount of time determined by the test strip *(photo 2)*. The result would probably please most photographers, but it wasn't quite what Feinstein sought. The facial tones were good. By keeping that area the center of interest he could afford to darken the rest of the picture with a longer printing time. The viewer's vision then would not be divided between foreground and background. It would immediately be drawn to the face. He next made a series of test strips including the background and the coat worn by the boy to find a printing time which would register the background in deeper tonal values and still show the coat with some detail. He then set about making the final print *(photo 3)*, giving the face slightly more time than before but still holding it back considerably. The final print shows that a great darkroom technician can control the viewer's concept of the picture by making his eyes follow a preconcieved path of view. *(Continued on page 108)*

115 COMBINATIONS OF FILMS, DEVELOPERS

Medium fine grain and fine grain developers for maximum film speed ▽ ▽	Roll film: slow, "high sharpness"		Roll film: medium fast, fine grain, general purpose			Roll film: fast and very high speed, medium fine grain		
	ADOX RB-14 e.i. 16	KODAK Panatomic-X e.i. 25	ANSCO Supreme e.i. 50	ILFORD FP 3 e.i. 64	KODAK Verichrome Pan e.i. 80	ILFORD HP 3 e.i. 200	ILFORD HPS e.i. 400	KODAK Tri-X e.i. 200
CLAYTON P-60 minutes at 70F	—	6-9	6-9	6-9	6-9	7-11	7-11	7-11
FR X-500 minutes at 70F	—	—	—	—	10-12	10-12	10-12	10-12
ILFORD ID-11 KODAK D-76 minutes at 68F	8	7	—	8½	12	10	10	11
Fine grain developers, no loss of rated speed								
ANSCO Finex-L minutes at 68F	—	—	15	14	14	—	—	14
EDWAL Thermofine minutes at 70F	dil. 1:1 8	dil. 1:1 12	15	8	18	10	15	15
FR X-33B minutes at 70F	—	—	12½	12½	12½	18½	—	18½
KODAK Microdol minutes at 68F	—	8	—	13	12	14	16	11
PANTHERMIC 777 minutes at 70F	—	—	9	—	15¾	17	21	10½
Special developers for "high sharpness" films								
FR X-22 minutes at 68F	dil. 1:19 11-13	dil. 1:15 10-12	—Not recommended for use with these films—					
NEOFIN Blue 1 tube to 500cc minutes at 68F	12-13½	—						

Whether you want maximum film speed or minimum graininess, or a compromise of both, this exclusive chart will help you to choose film and developer. Full details on next two pages.

. . . by John Wolbarst

35mm film: slow, very fine grain, "high sharpness"			**35mm film:** medium fast, fine grain, general purpose			**35mm film:** fast and very high speed, medium fine grain			
ADOX KB-14 e.i. 16	ILFORD Pan F e.i. 25	KODAK Panatomic-X e.i. 25	ANSCO Supreme e.i. 50	ILFORD FP 3 e.i. 64	KODAK Plus-X e.i. 80	ANSCO Ultra Speed Pan e.i. 100	ILFORD HP 3 e.i. 200	ILFORD HPS e.i. 400	KODAK Tri-X e.i. 200
—	—	6	6	6	6	7	7	7	7
—	—	—	—	—	10	—	10	10	10
dil. 1:1 8	6½ or dil. 1:1 8	dil. 1:1 7	—	8½	8	—	10	14	11
13	12	13	15	—	15	15	—	—	14
dil. 1:1 8	dil. 1:1 8	dil. 1:1 10	12	8	dil. 1:1 12	15	10	15	15
—	—	—	12½	12½	12½	—	18½	—	18½
—	—	6	—	13	10	—	12-13	15	11
—	—	—	7¾	—	6¾	11	11½	13	8½
dil. 1:19 11-13	dil. 1:19 11-13	dil. 1:15 10-12	—Not recommended for use with these films—						
11-13½	16	—							

CONTINUED ▷

115 COMBINATIONS OF FILMS, DEVELOPERS, AND HOW THEY WERE PUT TOGETHER

DO YOU WANT to take pictures where there's practically no light? Do you ache to make negatives which can be enlarged up to 35X and still be sharp and low in graininess? Or do you just seek a good soup to process average films exposed under average conditions?

Whatever your problem, the charts on the preceding two pages are likely to give you the answer in terms of a film-developer combination to match your needs.

This is the first time MODERN, or any other photographic magazine that we know of, has ever published such a guide to darkroom activity. Much of this information was produced by our own researchers. First it was determined by sensitometric tests, and then tried out in practical applications to see that it worked. It does. We are also indebted to the independent developer manufacturers who re-examined all their data in response to our requests for up to date information.

While these charts cover a wide range of developers and films, they do not list *every* product made. The developers chosen all have certain things in common: They are nonstaining; they are all available in liquid form (except D-76 and ID-11); all are reliable and easy to use; none is a "freak" of any kind; the developing times listed are all "normal" and all are above 6 min., which we consider to be about the minimum time allowing careful control over the processing; all (except Neofin Blue) are domestic made and widely available (again Neofin Blue as a possible exception).

The fact that a particular developer, film, or combination is not listed does not indicate a lack of interest or confidence on our part—probably, just lack of time.

In the process of compiling this chart one fact stood out above all others: *The key to beautiful negatives is correct minimum exposure.* Overexposed negatives will be dense, show excessive graininess, be hard to enlarge, no matter which film-developer combination you happen to be using. This is particularly the case with the modern, very high speed films. *We have found that one simple way to achieve correct minimum exposure is to assign an artificially high exposure index to the film, then base your exposure on an accurate reflected light meter reading of important shadow areas to assure detail there.*

Of course, the artificial exposure index to be assigned depends upon the developer in use. In the descriptions *opposite* we have indicated usable exposure indexes for each developer. Meter readings must be accurate.

We should also like to urge concentration on precise time and temperature control, and consistent agitation as recommended by the manufacturer.—J. W.

HERE ARE FACTS ABOUT

CLAYTON P-60 is an extremely powerful but soft working developer employing Phenidone as the main developing agent. Developing times given produce maximum shadow detail in low contrast, easily printable negatives. However, with very fast films use 3X or 4X rated exposure index, or overexposed and grainy negatives will result. This is a medium fine grain developer for high speed 35mm films, and gives little graininess with roll films or medium speed 35mm. P-60 is used diluted and is replenished with concentrated P-60 stock solution; this feature, plus long life, makes it economical to use.

ANSCO FINEX-L gives fine grain and easily printable medium contrast negatives. It was tailored to fit requirements of Ansco films and the two make an excellent combination. Our tests indicate that it also works well with some other films, and these have been listed. Fast films may be rated up to 2X normal exposure index. Finex-L is a liquid, and special replenisher is supplied.

KODAK MICRODOL has long been a favorite fine grain developer with Kodak films. Our tests indicate that at present it is also compatible with all Ilford 35mm and roll films except Pan F, with which it apparently does not couple well. The developing times given for Ilford films have never before been published. Fast films may be exposed at up to 2X normal exposure index. Microdol is available in either powder or liquid form, with accompanying special replenisher.

THE DEVELOPERS IN THE CHARTS ON PAGES 72 AND 73.

FR X-500 is perhaps the most powerful of all the developers listed. It's a Phenidone formula, designed to be discarded after one or two rolls. Diluted 1:10 with water, it makes an excellent medium fine grain combination with fast Ilford and Kodak roll films. However, to avoid overexposed, dense, grainy negatives, rate Tri-X and Verichrome Pan at 4X normal exposure indexes, Ilford HP3 and Ilford HPS at 2-3X normal. X-500 also performs well for maximum film speed work with fast 35mm films, also using the same advanced exposure indexes given for roll films. With any film, do not agitate excessively.

KODAK D-76 & ILFORD ID-11 are virtually identical in formula and characteristics. The D-76 formula comes close to being a "universal" developer, as it can be used successfully with virtually any standard 35mm and roll film, and many sheet films. It produces maximum film speed and shadow detail with moderate contrast. Ilford and Kodak fast films should be rated at 3-4X normal exposure indexes to avoid excessively dense and grainy negatives; rate other films at 2X normal. When diluted 1:1, use normal exposure indexes for Adox KB-14 and Ilford Pan F. D-76 gives fine grain with roll films, medium fine grain with fast 35mm films. D-76 and ID-11 come in powdered form; special powdered replenishers are available.

EDWAL THERMOFINE is a fine grain developer somewhat more vigorous in action than some other fine grain formulas. Negatives are definitely "peppy" looking. Fast films may be exposed at up to 2½X normal exposure index. When diluted 1:1, use normal exposure indexes. Thermofine may be used at temperatures up to 90F, making it a good hot weather choice. No agitation instructions are given on the bottle. Here's what to do: agitate continuously for first 20-30 seconds; then 10 seconds per minute for short developing times. For times longer than 10 minutes, agitate 10 seconds every two minutes. Thermofine is a liquid or powder. When used full strength, special replenisher is required; if diluted, replenish with Thermofine stock.

FR X-33B is a fine grain, soft acting developer which is best used with normal exposure indexes for all the films listed. If you want maximum film speed for tough available light conditions, this isn't the developer to use. It's compatible with most of the standard medium speed and fast films except Ansco Ultra Speed Pan and Ilford HPS. X-33B comes in liquid form; special liquid replenisher is available.

PANTHERMIC 777 was known for many years as "Harvey Panthermic 777" but the name Harvey has been dropped from the label. It's a powder or liquid, with special replenisher. 777 is a fine grain formula suitable for use at temperatures up to 90F, so it's a good hot climate choice. A wide range of negative contrasts is possible by varying development times. Recommended times produce "peppy" negatives. Fast films may be exposed at up to 2X normal exposure indexes.

FR X-22 & NEOFIN BLUE are designed to bring out the maximum qualities of the fine grain, "high sharpness" films. Both come in highly concentrated liquid form. Contents of a small glass tube of Neofin Blue are added to 500cc of water; one ounce of X-22 in a foil packet is added to 9, 15, or 19 ounces of water, depending upon the film type in use. Developer is to be discarded after one or two rolls. Exposure indexes should be 2-3X normal when using these developers. X-22 seems to give slightly more speed and higher contrast, and at enlargements greater than 20X appears to show more graininess than Neofin Blue. The latter, in combination with Adox KB-14 or Ilford Pan F, can produce astonishingly good 35X enlargements.

HAVE YOU TRIED MULTI-PROOFING?

Contacting a full roll makes filing, cropping, enlarging easier

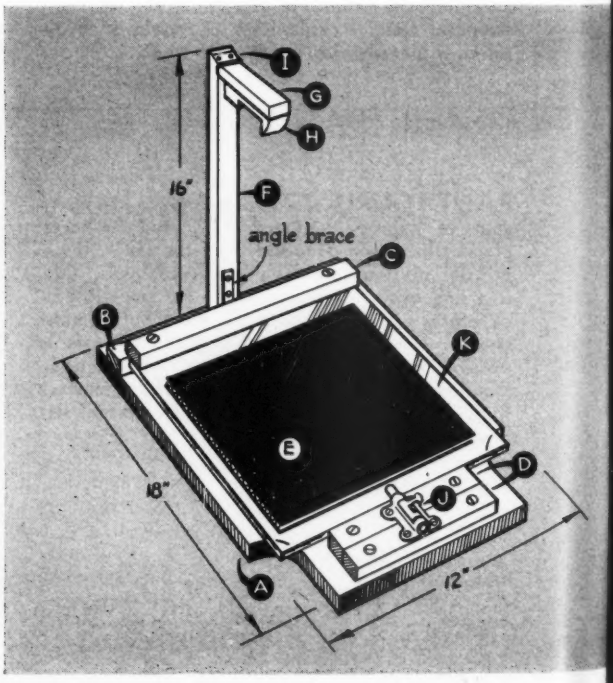
ANY PHOTOGRAPHER who is not just a now and then snapshooter will have acquired a considerable number of negatives over even a short period of time. If you have ever had to thumb through stacks of negatives to locate a special landscape shot two or three years ago, or been unable to find a particular negative when you wanted to make extra copies, or if you have spent hours cropping a print on the enlarging easel, only to find that it doesn't look the way you thought it would—then it's time to try multi-proofing.

With a full roll of film proofed on an 8 x 10 sheet of contact or enlarging paper, you can quickly locate the picture you want, mark it for cropping and refer to it when you want to enlarge. In addition, you have a permanent record of your negatives to which you can refer at any time. Professional photographers generally contact every roll of film—making it easy to compare shots, pick those which are best for enlarging.

Contact sheets have been, in the past, somewhat difficult for an amateur to make. Large, professional contact printers are expensive—and the alternative, printing under a plain sheet of glass, is not entirely efficient since it must be held down during exposure to assure proper contact. In addition, it can be dangerous to both hands and film if accidentally broken in a shadowy darkroom.

Now, though, with two new printers—one to build and one to buy—anyone can make multi-proofs easily and safely with a minimum of effort.

These printers are both designed for use with enlarger light (although floodlight will do) so that even if your roll of film isn't uniform in exposure, you can still dodge and burn-in *(see page 66)* certain areas to produce even sheets of prints. It may take a little prac-



tice, though, to get the quality you want every time. After exposure, sheets are processed in usual way.

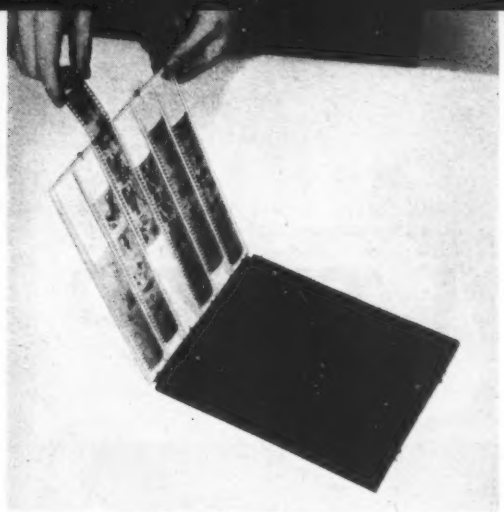
Make your own contact printer

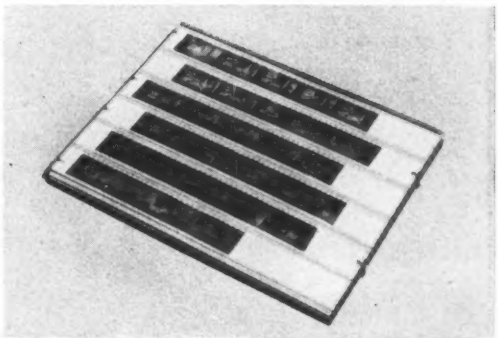
For a total investment of about $2.50, anyone can make the simple but effective contact printer in the panel *below*. All you need is a ¾" plywood board, 12 x 18 in.; 5 feet of 1 x ½ in. wood stripping (buy a little extra if you're a careless or inexperienced carpenter); cardboard; plastic sheet; hinge; door bolt; angle iron; wood screws; ¼" plate glass (or automobile safety glass if you care to spend a bit more for safety), 11 x 14 in.; and reasonable skill with a saw and screwdriver. It's easy to make and easy to use.

Be sure to shape the base as shown so that the plate glass can be lifted easily by the corners. Strips (B) and (C), when attached in the position shown, serve to hold down the glass when it is locked in printing position by the bolt. Strips (D) support the bolt, which secures the glass at the same level as afforded by the strips (B) (C).

The pad (E) is made of several sheets of cardboard, plain and corrugated, covered by a sheet of smooth plastic. It serves as a slightly resilient base for the paper and film, guaranteeing absolute contact with the glass during exposure. If you wish you can simplify the pad by using a piece of foam rubber instead of the cardboard.

The vertical post (F) serves as a support for the catch assembly (G) (H), which holds the glass in ready position while paper and film are placed in position for exposure. As the glass is raised against the hook, it lifts slightly and engages the *(Continued on page 84)*





Film strips are inserted into grooves in Plexiglas lid of new Multi-Printer (*above*), assuring tidy contact sheets. Printing paper is placed on felt-covered wooden base, printer secured by two hooks, and you're ready to expose. Accepts 35mm film only.

WHAT YOU NEED

- **A Plywood board ¾ x 12 x 18 in.**
- **B Wood strip 1 x ½ x 12 in.**
- **C Wood strip 1 x ½ x 11 in.**
- **D Wood strips 1 x ½ x 5½ in. (cut 2)**
- **E Cardboards covered with plastic sheet, 8½ x 10½ in.**
- **F Wood strip 1 x ½ x 16 in.**
- **G Wood strip 1 x ½ x 4 in.**
- **H Wood strip 1 x ½ x 4 in. shaped as catch**
- **I Small hinge**
- **J Small door bolt**
- **K Plate glass ¼ x 11 x 14 in.**

Small brass angle iron
Wood screws, ½, ¾, and 1 in. No. 8

HOW TO MAKE IT

Cut base (A) to size, and shape as indicated to allow lifting of glass (K) by corners easily. Attach strips (B) and (C) to base and to each other with 1 in. screws, positioning as shown. Attach two strips (D) to base with 1 in. screws, being sure to leave enough space (approx. 14 in.) between strips (B) and (D) to accommodate glass (K). Screw bolt (J) to strips (D). Join catch pieces (G)(H) with ¾ in. screws and hinge to post (F), ½ in. screws. Glue post (F) into recess cut in base (A) and reinforce with narrow brass angle iron, ½ in. screws. Cut pad (E) to size. Add plate glass (K), bound on edges with adhesive tape, or plastic, gum-backed binding tape.

"I TRIED IT MYSELF"

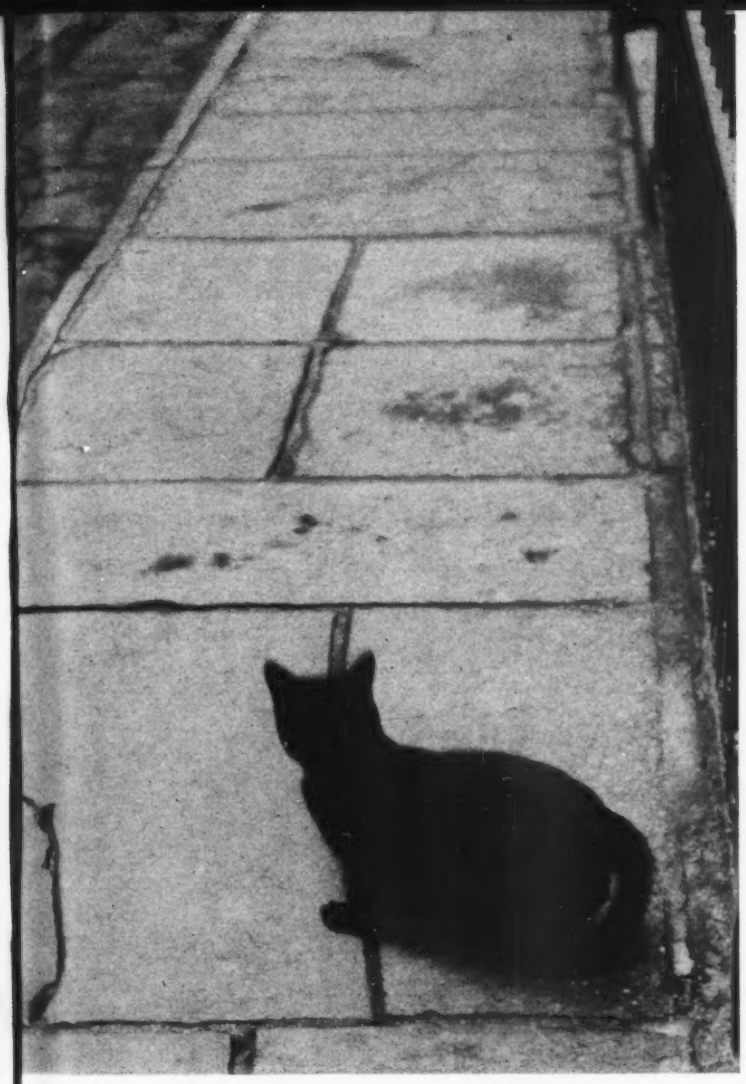
THIRD PRIZE $10. Swift passage of young lady and poodle is frozen by Marcia Linder Deshotels' Ciro-flex and electronic flash unit with extension. With Plus-X, the exposure was f/11. You don't need complicated backgrounds. Here a California living room wall fits nicely, offering a plain backdrop for the action.

YOU, THE PHOTOGRAPHER, hold a point of view regarding the picture you take. But your subject, within the photograph, often has his or her own point of view which can add vitality and sometimes motion, even to a static picture. For instance, the poised cat, *right* peers away toward infinity intent on the unseen. A probably different out-of-the-picture event attracts the couple *far right.* And the expression fixed on the profile of the boy, *below,* also is riveted on an event or subject out of lens range. The three points of view are away from the camera. The unseen produces expression and/or interest and adds life to the picture.

"I Tried it Myself" is a monthly contest for black-and-white prints. Anyone may enter any number of pictures. They must be 4 x 5 or larger in size. Please print your name, address and all technical data on the back of each picture, and enclose a *stamped (first class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60th St., New York 23, N. Y.

SECOND PRIZE $15. Mysterious figures lurk behind Ludwig Schricker's curtains. He focused his Leica M3's Summarit 50mm f/1.5 lens on the figures and exposed at f/2 at 1/50 with Agfa Isopan F film. The curtain acted as a texture screen and helped silhouette the people.

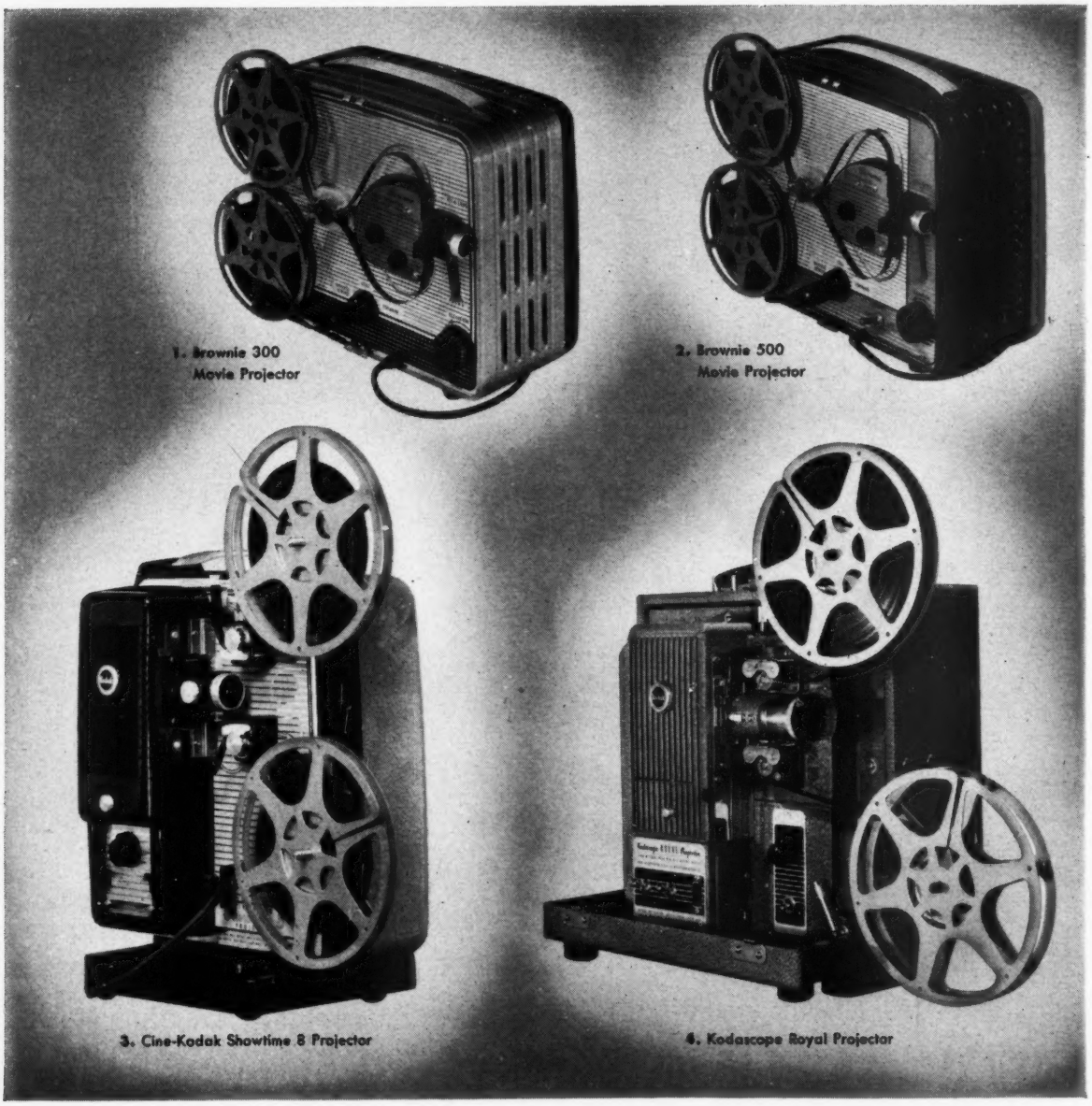
MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10



THIRD PRIZE $10. A couple in love may be slightly less inhibited in a Parisian cafe but Eddie Atkin's picture could have been made anywhere in the world. With little light to work with, Atkin loaded Ilford HPS film into his 35mm camera and made an exposure at 1/20 sec. and f/3.5. He developed the film in Promicrol.

FIRST PRIZE $25. Sid Kaplan let a black cat cross his path, just far enough to place it in the corner of his 35mm camera viewfinder. At f/8, 1/50 sec., he obtained sufficient depth of field with his 50mm lens to focus most of sidewalk sharply.

THIRD PRIZE $10. Nick Samardge of Rochester, N. Y. exposed for the dark skin tones and over-exposed the well-lit background. He worked as close as possible with a Rolleiflex, then cropped to make the final picture. Exposure was 1/250 sec. at f/11, Tri-X film.



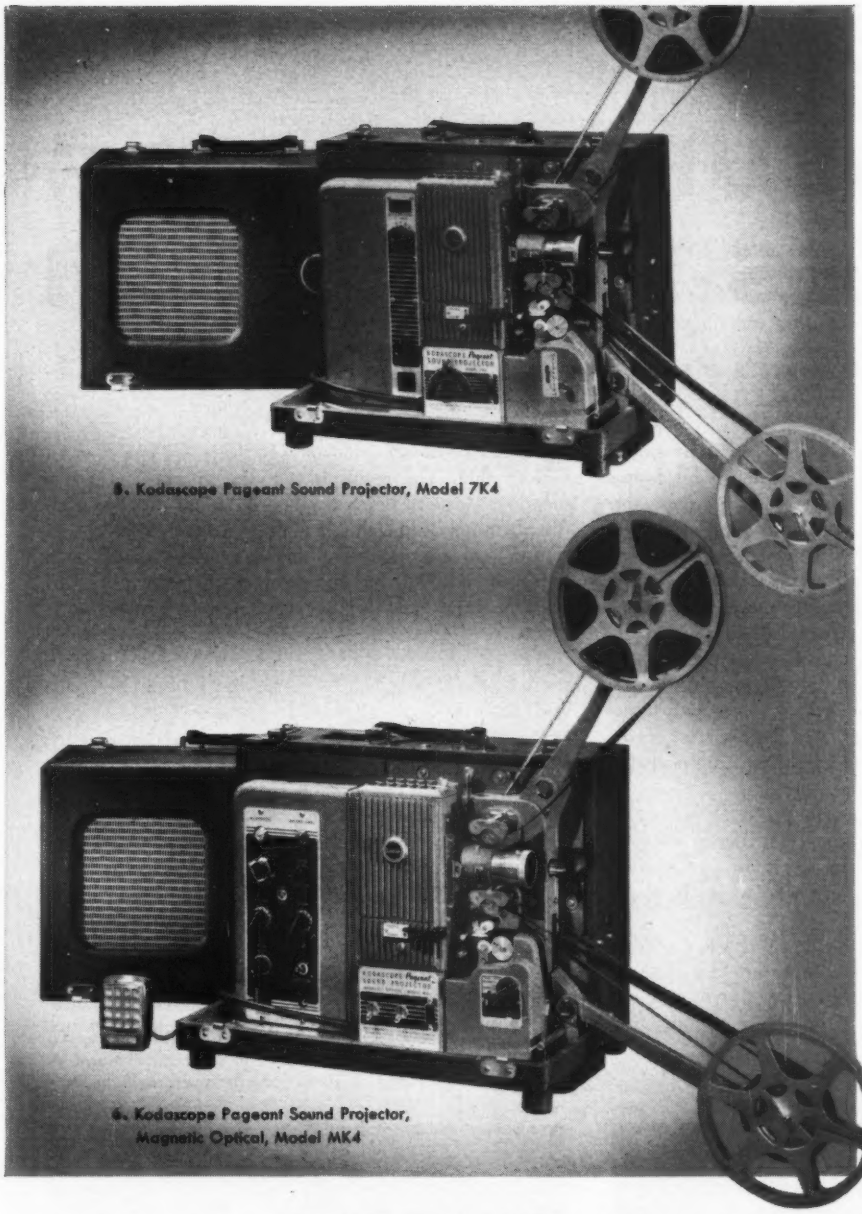
We're proud of these projectors

We're proud of these projectors because each, from drafting board to hand assembly, was conceived and built to fill a specific need in the projection of 8mm or 16mm movies. And each and every one really does its job beautifully and effortlessly.

Which is the best? "Best"—for what?

The Brownie 300 Movie Projector is very certainly the best value in low-cost 8mm home-projection equipment. And, because it is, it is not the projector to use for 8mm showings before scores of onlookers in an auditorium, calling for much more illumination and a more powerful cooling system and motor. Such a projector is the brilliant Cine-Kodak Showtime 8. Is it a "better" projector than a Brownie? Not if the latter's three-foot-wide pictures and $62 price tag parallel your projector specifications! Yet, even for a lot more money, you can't do better than the $115 Showtime, if the largest and finest 8mm movies are your objective.

Perhaps 16mm movies are your forte? If the quietest, crispest silent movies in home or hall are your goal . . . if you're sure you don't want sound movies, too . . . then the Kodascope Royal Projector is outstanding. But, if you wish to have silent films and professionally produced optical-sound reels share your screen spotlight, a Kodascope Pageant Projector is the very logical and satisfying choice. And . . . if silent . . . and optical-sound . . . and magnetic-sound films you make yourself—if *all three* are or can be of service to you—then the remarkable Magnetic Optical Kodascope Pageant model is far and away your best projector!



5. Kodascope Pageant Sound Projector, Model 7K4

6. Kodascope Pageant Sound Projector, Magnetic Optical, Model MK4

1. Brownie 300—Shows 8mm movies three feet across. Wide-view lens, "stills," reverse action, too. $62.

2. Brownie 500—Just like the 300—but with extra light for four-foot shows, plus a field-sharpening lens element. $74.50.

3. Cine-Kodak Showtime 8—Projects 8mm movies five feet wide. Shares all other Kodascope-8 refinements, accepts larger reels for half-hour shows, has reel-storage compartment in base. $115.

4. Kodascope Royal—Soundly and solidly built, smartly fashioned, and your best assurance of a permanent answer to quiet and detailed 16mm big-screen silent-movie shows. $275.

5. Kodascope Pageant 7K4—Shows 16mm silent or optical-sound movies up to 2000-foot lengths . . . permits voice commentary or musical background through auxiliary "mike" or phono adapter. Justly the growing favorite in living room, classroom, or auditorium. $459.

6. Kodascope Pageant MK4—Does everything the 7K4 can do—and also makes and shows magnetic-sound movies! With inexpensive striping added to new or old 16mm films, you simply pick up the "mike" that comes with the MK4 and talk your commentary onto the film edge . . . or record music using your record player . . . or mix the two with its built-in mixing control—then project your sound movies as soon as the film is run! Truly the all-purpose movie projector! $795.

The Kodak projector family—and *only* the Kodak projector family—shares one all-important design refinement: *built-in lifetime lubrication.* You never have to oil them! This is of great consequence because too little or too much oiling is the chief cause of projector whir, wear, or breakdown. Most Kodak movie projectors, therefore, are made to be seen and not heard. But you can hear the Pageants' fine sound systems! *Perfectly.* From a living-room whisper to an auditorium "shout." So run through the check list of these built-in-case projectors on this page and see which matches your yardsticks of price and performance. Then put *that* projector to the test at your Kodak dealer's.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Most Kodak dealers offer convenient terms.

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CLOSEUPS—PARADE MOVIES NEED THEM

That's how Fritz Henle filmed "Calypso Carnival"

NO MATTER in what part of the world the amateur movie maker happens to find himself—whether in his home town or some fabulous part of the globe far from the United States—he's bound to run into a parade. And parades offer an opportunity for some pretty stupendous footage—if approached from the right direction. One of the best, and incidentally most instructive, parade movies we've ever seen is *Calypso Carnival*, filmed by Fritz Henle. The Carnival takes place every year in Port of Spain, Trinidad, the Monday and Tuesday before Ash Wednesday, and is complete with fabulous costumes, fantastic colors, steel bands, and a tremendous rhythm that seems to "jump up, jump again, and then turn around."

Not all of us get the chance to go to Trinidad, or places like it. But the techniques that Henle used to shoot his movie and capture the spirit of the Carnival can be employed by any amateur who wants to shoot a parade in his own city.

The first thing that struck us about *Calypso Carnival* was the many close-ups throughout the film. Except for a few establishing long-shots, the movie is composed of scenes taken right on top of the action. Only occasionally did Henle stand off far enough for an overall shot. The result is that the viewer has a tremendous sense of being transported right into the middle of things—almost as if he were actually there.

And, in fact, many of the shots were made from either the edge of the parade or right in the middle of the whirling kaleidoscope of people and costumes.

The close-ups draw their tremendous impact from the facial expressions and emotions of the people in the parade. In some short scenes the images of people and costumes are allowed to give way to fantastic patches of color and details of costumes that become unreal and weird shapes on the screen. The almost abstract effect is heightened by the constant rhythmical movement of the Carnival.

Henle did not come upon *Calypso Carnival* by accident or without some previous association. He had covered the Carnival with his still camera long before training a movie camera on it. The still pictures that resulted from a magazine assignment served as a kind of story board (MODERN, January '57). But while he had a working familiarity with the Carnival, many of the shots for the film were made in a pretty much

This medium shot, taken early in the morning when the marchers first began to form, helped set the mood for *Calypso Carnival*. Most parades have a marshaling point that can be used as an opener for the film.

Henle singled out unusual costumes for striking close-ups. The bare sky makes an uncluttered background. Distracting elements were largely eliminated and head emphasized by shooting from a low angle.

For a shot like this, Fritz Henle moved in very close. The marchers are suddenly transformed into weird shapes and unusual colors that dominate the screen.

The film, *Calypso Carnival*, cuts from one startling image to another in rapid succession, building up a tremendous feeling of movement and carnival rhythm.

off-the-cuff manner as unusual opportunities arose.

"In filming anything like the Carnival you must be ready to shoot spontaneously. I think my training as a photojournalist had a lot to do with the success of many of the scenes in the movie," states Henle.

He also had the ability, because of his still camera training, to decide quickly on the right composition for a shot. Many of the close-ups could have been absolute failures except for the care taken in achieving correct balance. No one element is allowed to dominate a scene unless its importance demands that it does.

Henle moved around quite a bit during the shooting of the Carnival. However, extra care was taken to maintain one direction in the film. The Carnival moves from right to left across the screen.

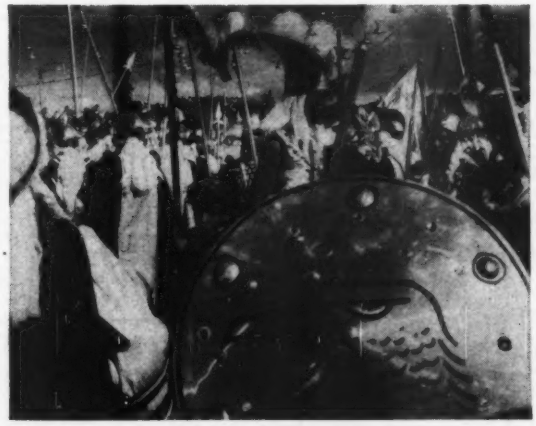
"A change in screen direction would have been terrible," says Henle. "You force the audience to reorient itself each time the action switches direction. With each reorientation the established mood is broken."

The most significant thing about *Calypso Carnival*, according to Henle, is that it is an honest, documentary approach to the event. "The amateur, and even the professional, must be constantly aware of the danger of commercialism and phoniness in any event such as this one," he feels.

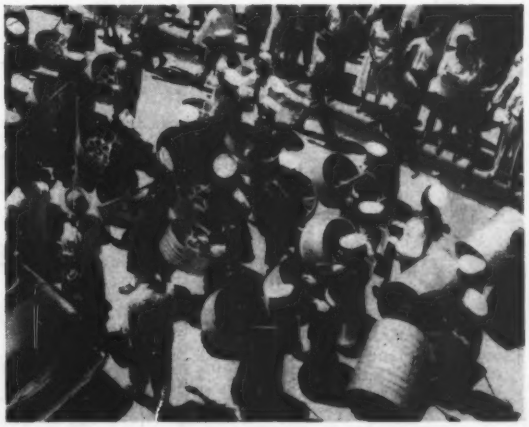
The usual gripe of the amateur when told about a film of this sort is that it was made by a man with an unlimited film supply and camera equipment much beyond the means of the amateur.

As for camera and lenses, Henle used equipment that can be imitated by the amateur on either the 8mm or 16mm level. His Bell & Howell roll film camera was equipped with two lenses—a 15mm Ektar and a 21mm lens. Any combination of wide-angle and normal lenses can do the same kind of job Henle did with his lenses. The wide-angle lens was employed for close-ups, and the 21mm for medium and long shots.

A tripod is a must item, *(Continued on page 94)*



The Carnival supplied ready-made optical effects. In this one, the shield fills the screen and then drops away to reveal the marchers in full costume.



The few long shots taken for the film were given added meaning by shooting from unusual angles. Here, the steel band is photographed from a balcony.

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MOVIE PROJECTORS

Reg. 62.00 Brownie 300W Projector 46.50
Reg. 74.50 Brownie 500W Projector 55.00
Reg. 115.00 Kodak Showtime 8mm Projector 500W, f:1.6 85.00
Reg. 459.00 Kodascope Pageant Sound Projector 345.00
Reg. 275.00 Kodascope Royal Projector 750W, 16mm 200.00
Reg. 74.95 Keystone K-75, 500W Proj. w/case 59.95
Reg. 99.95 Keystone K-100, 500W Proj. w/case 79.95
Reg. 149.50 Keystone K-105, 750W Proj. w/case 119.95
Reg. 169.50 Keystone K-109, 750W Proj. w/Case 134.95

ANSCOCHROME

Original Ansco Package—Guaranteed Fresh Dating

	Reg.	Sale
3 rolls 35mm Anscochrome 20 exp.	5.55	4.70
3 rolls 120 or 620 Anscochrome	3.75	3.15
1 pkg. 35mm Anscochrome Easy-Loader..	9.95	8.45

TAPE RECORDER SPECIAL
Reg. 249.95 Ampro Hi-Fi Two Speed 187.50

24 HOUR DISCOUNT QUOTATIONS

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You save by buying from our Washington, D. C., Mail Order Department where minimum Fair Trade resale prices do not apply. Please include check or money order for full amount plus estimated postage. Fair Trade items at reduced prices are available only on a remittance-with-order basis, from Washington, D. C. These offers are valid only in states where such offers are not expressly prohibited.

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30 DAY MONEY BACK GUARANTEE

MULTI-PROOFING

(Continued from page 77)

glass, holding it out of the way, leaving both hands free. The printing paper is placed face up on the pad and the film strips centered on it, emulsion side down. Then, by slightly raising the catch, the glass is released and can be lowered over the paper-film sandwich. Final arranging of film strips can be done before the bolt is shot to hold the glass firmly in place for exposure. Again, both hands are free to control exposure by dodging or burning-in frames which are either too dense or too thin. If you have only one or two frames out of 36 which do not match the density of the rest, you may wish to print these frames separately and staple them into place on the contact sheet.

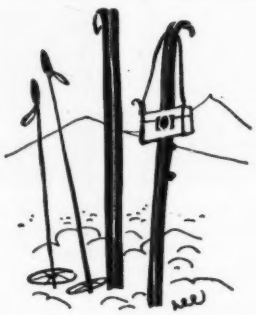
The printer will accommodate a full 36-exposure roll of 35mm film, or a 12-exposure roll of 2¼ x 2¼ film. If you wish to number the 2¼ frames for subsequent reference, you can do so by writing in India ink in the margins before exposure. Be sure to write on the shiny side of the negative, or the numbers will be reversed.

New Multi-Printer for 35mm film

One of the biggest problems in multi-proofing 35mm film has been to align the strips evenly on an 8 x 10 sheet of printing paper. Now, with the new Multi-Printer, alignment is an automatic process. The unit consists of two parts; a wooden, felt-covered base and a Plexiglas top with grooves for holding six strips of 35mm film on the inside. To load the printer, simply slide the film strips, emulsion side out, into the grooves. Place print paper, emulsion side up, on the base. Hook the Multi-Printer shut with the two catches provided, and you're ready to expose.

The one disadvantage of this unique printer is that frame numbers are lost in printing since the film's perforated edges are inside the grooves. However, this fault can be overcome by writing the numbers directly on the Plexiglas surface with a red china marking pencil, or by inking them on cellophane

(Continued on page 93)



OUTSTANDING VALUES

DEVELOPING SERVICE AVAILABLE
100' 16mm B&W $1.25
8mm 25' double ..... .60

MOVIE FILM

Size	B&W	Color
8mm 25' dbl. roll	$1.15	$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' B & W available in both sound or silent	2.50	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE
16mm Kodachrome, 100 ft. roll $4.95
To be sent directly to Eastman Kodak for free processing.

35mm COLOR FILM
Available in tungsten and daylight
Available in ANSCO TUNGSTEN 35mm x 100' .. $22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including proc .... $1.50 (3 for $4.25)
20 exp. rolls INDOOR ANSCO COLOR $1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS— 1½ gal.... $2.95

Bulk MOVIE FILM 8mm or 16mm
1500' (30 50' rolls) $11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) $9.95 16mm
400' rolls $3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm BLACK & WHITE BULK
ANSCO FINOPAN $1.25 (Weston 24) Kodak Super X or Double X $1.40

ROLL FILM
#127, 120, 620, 116, 616
Black & White 10 for $1.95
120 & 620 color ..... 75¢ a roll
35mm 20 exp. B&W ..... 25¢
35mm 36 exp. B&W ..... 49¢
AERO EKTACHROME #120 and #620
Weston 40 ..... 3 for $2.85
35mm 36 exp. TRI X ..... 50¢ a roll.
Minimum order 4 rolls

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS
(CARTOONS AND FAIRY STORIES)

50 ft. 8mm	$ 2.00
200 ft. 8mm	7.50
100 ft. 16mm	5.00
400 ft. 16mm	20.00 (silent)
400 ft. 16mm	25.00 (sound)

MOVIE FILM SPECIAL
100' 8mm double $1.79
Packed on 4 Camera spools 25'
processing not included

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Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box 10 x 10 ..... $2.50

ANSCO COLOR IN BULK
16mm—4c per ft. ..... min. order 50 ft.
8mm—25 ft. on camera spools $1.25
100' 8mm $5.00
(Processing not included)

CLEARANCE SALE
SOUND OR SILENT CARTOONS APPROX. 400 ft. .. $4.95
For Home Use Only

16mm SOUND FEATURES & SHORTS
CARTOONS & COMEDIES
Religious Films and Old Time Masterpieces such as COVERED WAGON, LOST WORLD, DANCING MOTHERS (with Clara Bow). Also 16mm 100' and 8mm 50' subjects—such as—MUTT & JEFF, WALT DISNEY, OUR GANG, TOM MIX, JOE E. BROWN. $1.50 for 16mm 100' as well as the 50' 8mm. CHARLIE CHAPLIN COMEDIES AVAILABLE in silent or sound—50 different subj. $15.00 sound $10.00 silent. (Write for catalog on features).

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You design and make the compartments to suit your requirements! Whether you own a miniature camera with a variety of accessories, or a twin lens reflex ... THE ROX-COMBI will take it. Even a folding camera with flashgun or a two camera outfit ... THE ROX-COMBI fits the bill! ORDER YOURS NOW!

ROX 111, w/pocket	12½x4½x8	29.95
ROX D	12½x4½x8	27.75
ROX 11, w/pocket	9½x3¾x7¾	24.50
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ROX 1, w/pocket	7¼x3¾x7	17.25
ROX B	7¼x3¾x7	14.95

All Bags Fitted With Adjustable Flexible Inserts. Another FIRST from Haber & Fink!

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Save on Display Model New, Guaranteed Models

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Weston Master III	$ 32.50	$ 22.49
Everready Carrying Case	2.75	1.75
GE-PR1	32.50	21.50
GE DW 68	26.50	18.98
Carrying Case for GE	2.75	1.75
Norwood Colormatic	32.95	22.98
Carrying Case	3.50	2.25
Sixtomat X-3	29.50	20.95
Carrying Case	3.50	2.25
Dewi Automatic	29.95	19.95
Carrying Case	3.50	2.25

1956 CROWN FLEXARET IIIa!

Fully Synchronized Pronto SVS Shutter

Reg. 100.50

- 2¼ x 2¼ Reflex Camera
- Self Timer • Sportsfinder
- Automatic Film Transport

SPECIAL 39.50

Camera Available Complete with Carrying Case and Flashgun 49.95

NOW... World Famous Imported Binoculars AT 'SLASHED' PRICES

These are the highest quality Japanese Binoculars that are available ... at such LOW, LOW Prices.

20x50 Individual Focus	30.74
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6x30 Individual Focus	15.24
6x30 Central Focus	17.24
6x30 Individual Focus	13.74
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Plus 10% Federal Tax

Complete With Leather Carrying Case

KAGRA BULB & TUNING REMOTE CONTROL

Takes pictures 30' from camera by merely pressing rubber bulb!

- Fits all types of shutters.

30' cord, rubber bulb, simulated leather case.

SPECIAL 6.95

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KODAK BANTAM RF CAMERA

WITH FAST f3.9

EKTAKON COATED LENS LIST 62.75

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COUPLED RANGEFINDER

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Uses Convenient 8 Exposure Black and White Color Film!

PARKER TIMER

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1001 USES!

Wear It As You Would a Pen ... This timer is precision made in Switzerland by craftsmen. It can be set for any time up to 3 hrs. and 50 min.

SPECIAL 5.75

WRITE FOR SPECIAL PRICES IN LOTS OF 12 OR MORE

SAVE 40%!! Brand New 250 POWERLITE

4 LIGHT-LIGHT-BAR!

Complete with Handi-Carry Case.

Four 375W Bulbs. LIST 29.75

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- 5 sec. recycling time • No hotspots
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"Get Those Fancy Hollywood Movies"

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COMBINATION CARRYING CASE

FOR ALL LEICA CAMERAS INCLUDING M3!!

Holds your Leica Camera plus Flashgun and many accessories.

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COMBINATION 8x50 12x50 IN ONE PAIR

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Screw in for Leica or regular cameras (specify). Complete with Carrying Case.

FAMOUS MAKE UNIVERSAL VARIABLE FIELD FINDER!

For use with Contax, Canon, Leica, Nikon and similar type 35mm Cameras.

- Zoom type finder with parallax control.
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Carrying Case 1.49

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From 35mm to 4x5

AC-DC with Ruby Bulb

RUGGED WELL VENTILATED

SPECIAL 6.95

Reg. 25.00

40 x 40 RADIANT LEADER SCREEN

With Vyna-flect mildew-proof Crystal Beaded Cloth. Will outlast other screens at the same price. List 18.95

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One of the finest of its type. Gives an image two to three times that of the ordinary lens from the same viewpoint. Perfect for high speed photography!

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	List	SPECIAL
127	1.10	.90
120-620	1.25	.99
116-616	1.75	1.30
828	1.00	.80

*KODACHROME ... ANSCOCHROME EKTACHROME

35mm—20 Exposures	1.85	1.42
35mm—36 Exposures	2.00	2.00
828	1.00	.80

*Only Kodachrome is made in 36 Exposures

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8mm Roll	2.40	1.87
8mm Magazine	3.75	3.03
16mm Roll	7.15	5.54
16mm Magazine	5.95	4.80

Our Kodachrome Processing Done by Eastman Kodak. Send for FREE Mailing Bag and Processing Price List.

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		List	H-F SPECIAL
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B20	10½x8½x4	13.95	10.49
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Style A has Single Outside Pouch

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Brand New ULTRABLITZ MATADOR IL!

with DELUXE Flash Lamp Head

- "Varie" Adjustable Reflector
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JUST RECEIVED... ZUNOW 35mm F1.7! VERY FAST WIDE ANGLE... for:

LEICA M3

LEICA IIIF, CANON

CONTAX, NIKKON!

Now you can get FULL Coverage on all wide angle shots under available light.

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Complete with FREE Leather Case

The World Famous 50mm ZUNOW f1.1 LENS

AT A PRICE YOU CAN AFFORD!

Here is one of the World's finest and fastest lens for 35mm photography ... tomorrow's lens, today! Features:

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Made by the Makers of THE NUMBER 1 FLASH UNIT

- Wgt. 5 lbs. • 4V Storage Rechargeable Battery
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Single-window for rangefinder and viewfinder, metal focal plane shutter, removable back, bayonet lens mount, delayed action release, full built-in flash synchronization are just a few of the reasons for the acknowledged leadership of CONTAX! Contax II-A with Tessar coated f/3.5 lens **$247. Cash or $24.70 Down;** with Sonnar coated f/2.0 lens **$298. Cash or $29.80 Down;** or with Sonnar coated f/1.5 lens **$318. Cash or $31.80 Down.** For Contax III-A (with built-in exposure meter) add **$30. Cash or $3.00 Down.**

Selected Contax Lenses and Accessories

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Planar 35mm f/3.5	102.00 Cash or	10.20 Down
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Sonnar 85mm f/2.0	189.00 Cash or	18.90 Down
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1957 IKOFLEX Ikoflex Ib with Novar coated f/3.5 lens in Prontor SVS shutter **$99. Cash or $9.90 Down;** Ikoflex Ib with Tessar coated f/3.5 lens in Prontor SVS shutter **$119. Cash or $11.90 Down;** Ikoflex Ic with coated Tessar f/3.5 lens in Prontor SVS shutter and built-in exposure meter **$146. Cash or $14.60 Down.**

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The gem of all 35mm Single Lens Reflex cameras! Ground-glass eye-level focusing is combined with split image rangefinder. Superb Tessar 45mm coated f/2.8 lens, with fully automatic diaphragm. Contaflex I **$149. Cash or $14.90 Down;** Contaflex II (Built-in meter) **$179. Cash or $17.90 Down.**

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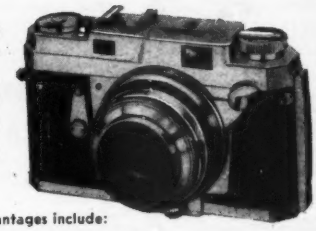

These most desirable advantages include:

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- 48mm f/2.0 Hexanon lens, makes even indoor color shots without flash possible.

All this and more in the incomparable KONICA III.

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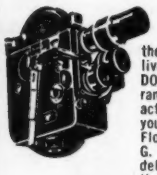

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Bolex H-8 De Luxe with Switar coated f/1.5 lens	432.50 Cash or 43.25 Down
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Bolex Combination G8mm-16mm Projector	339.50 Cash or 33.95 Down

UHLER Cine Printers
. . . the standard of perfection!

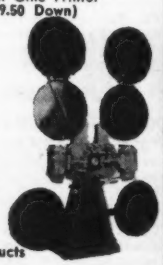
Uhler 16mm Sound Cine Printer! (illustrated)

Makes contact prints of both sound and silent pictures in black and white or color. Prints picture and sound at the same time. 400' capacity; beautiful precision finish. Copies of all your favorite films can be made at about one-quarter the cost of the original. It's easy and lots of fun to make your own prints at home. Titles may be made with double exposed motion background as shown in theatres. Complete instructions are furnished with each machine.

$125. Cash or $12.50 Down

◄ (Uhler 16mm Silent Cine Printer **$95. Cash or $9.50 Down**)

Uhler Combination 8mm and 16mm Continuous Printer ► (illustrated)



For professional or amateur movie makers, laboratories, schools and technicians—where the highest quality prints are required. Black and white or color; single or double system sound — film is run through the machine once only. 1200' capacity. Printing speed up to 1600' per hour. Lamps are air-cooled. Built-in filter holder for color film printing.

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Other Uhler Precision Cine Products

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MONOMATIC ✻ CONTROL

MONOMATIC is a single knob control providing instant selection of Record or Play in either 7½ or 3¾ tape speeds as well as Fast Forward and Fast Rewind. Any position may be selected by a flick of the finger in either tape speed.

THE SUPERB
Pentron
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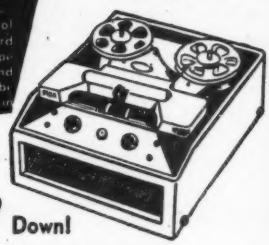

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- **Plays in any position!**
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PENTRON PACEMAKER
(2 speaker; reg. $199.95) only **$149.50 Cash or $14.95 Down!**

PENTRON EMPEROR
(3 speaker; reg. $249.50) only **$187.50 Cash or $18.75 Down!**

new 1957 *Diax IIb*

The low priced 35mm PRECISION Camera with COUPLED Rangefinder and INTERCHANGEABLE coated Lenses by SCHNEIDER, Germany!

- Handsome, modern design; rugged construction; extreme compactness.
- Equipped with high-quality SYNCHRO-COMPUR MX fully synchronized shutter with Bulb, Time and speeds from 1 sec. to 1/500th sec. Built-in self-timer.
- Rapid-wind.
- Viewfinder for 85mm/90mm lenses built-in.
- Full line of available accessories.

DIAX IIb with Isconar 50mm f/3.5 lens	$99.50	Cash or	$9.95 Down
DIAX IIb with Xenar 50mm f/2.8 lens	139.50	Cash or	13.95 Down
DIAX IIb with Xenon 50mm f/2.0 lens	169.50	Cash or	16.95 Down

Accessory Lenses for DIAX IIb

Xenagon 35mm f/3.5 (wide angle)	$79.50	Cash or	$7.95 Down
Isconar 85mm f/4.5 (telephoto)	59.50	Cash or	5.95 Down
Tele-Xenar 90mm f/3.5 (telephoto)	89.50	Cash or	8.95 Down
Tele-Xenar 135mm f/4.0 (telephoto)	109.50	Cash or	10.95 Down

JUST OUT! Sensational New Diax Ib with Westar 50mm f/3.5 lens only **$69.50 Cash or $6.95 Down.** The Diax Ib takes all interchangeable lenses listed!

Minolta AUTOCORD
Fully Automatic 2¼ x 2¼ Twin-Lens Reflex

Fully automatic film advance and shutter cocking • One-finger, single-stroke helicoid focusing • Famous ROKKOR 75mm 4-element f/3.5 coated taking lens • 75mm ROKKOR f/3.2 coated viewing lens • SEIKOSHA MFX fully synchronized precision shutter (1 to 1/500 sec. and bulb) • Brilliant Fresnel viewing screen

$99.50 cash or **$9.95 down!**

Minolta 'A'
Fully Automatic 35mm Camera

Fully automatic single-stroke film advance and shutter cocking • Brilliant single window coupled rangefinder/viewfinder • Famous ROKKOR 45mm 4-element f/3.5 coated lens • Fully synchronized OPTIPER MX precision shutter (1 to 1/300 sec. and bulb)

$49.95 cash or **$4.99 down!**

Minolta AUTOCORD 'L'
Fully Automatic 2¼ x 2¼ Twin-Lens Reflex

Every Feature of the MINOLTA 'Autocord' PLUS: Built-in Exposure Meter • Direct-reading light-value scale • Super-simple diaphragm and shutter calibration in terms of light values

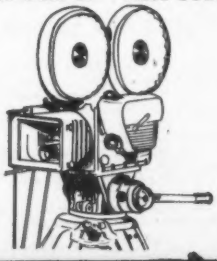
$124.50 cash or **$12.45 down!**

Top-Flight new 1957
AURICON
SOUND MOVIE EQUIPMENT

"Auricon" has long been synonymous with the finest in 16mm sound motion picture equipment. In this proud tradition, D.F.A. is privileged to present these exciting, superb new models . . .

* Auricon Pro-600 (illustrated) Camera-Head	$1165.00	Cash or	$116.50 Down
Auricon Super-1200	4652.15	Cash or	465.21 Down
Auricon Filmagnetic	870.00	Cash or	87.00 Down
Auricon Cine-Voice, Single Lens Mount	695.00	Cash or	69.50 Down
Auricon Cine-Voice, Turret Lens Mount	785.00	Cash or	78.50 Down

* Please write for Auricon Pro-600 price schedule for suggested accessory combinations at special prices.



Wherever you live, you may purchase your Auricon directly from DOWLING'S Fifth Avenue with only 10% Down and the balance on easy terms. Shipping and insurance is **free.** Order **today!**

GRAPHIC SALE!

Dowling's FIFTH AVENUE

FAMOUS D.F.A. 1957 *Pacemaker* GRAPHIC OUTFITS

YOU GET ALL THIS!

• New 1957 Graphic camera with lens indicated below • Graflok back • Ektalite screen • New Graphic coupled Multifocus rangefinder with Rangelite and automatic parallax correction • New flexible wire frame finder • Graflite 3 cell flash unit • Deluxe case • Film pack adapter or rollfilm holder • 6 cut film holders • Adapter ring • Lens shade • 4 optical glass filters.

Size	Coated lens in shutter	Speed Graphic	Crown Graphic
2¼" x 3¼"	101mm Ektar f/4.5 (1/800 second)	$338.00	$299.00
	105mm Xenar f/3.5	295.00	275.00
	105mm Tessar f/3.5	299.00	279.00
	105mm Ektar f/3.7	343.00	294.00
4" x 5"	135mm Xenar f/4.7	299.00	279.00
	135mm Optar f/4.7	368.00	319.00
	127mm Ektar f/4.7	368.00	319.00
	135mm Tessar f/4.5	348.00	299.00
	135mm Xenar f/3.8	348.00	299.00
	150mm Tessar f/4.5	348.00	299.00
	150mm Xenar f/4.5	348.00	299.00
	150mm Tessar f/3.5	399.00	379.00
	150mm Xenotar f/2.8	499.00	469.00
	152mm Ektar f/4.5	386.00	337.00
	152mm Dagor f/6.8	386.00	337.00

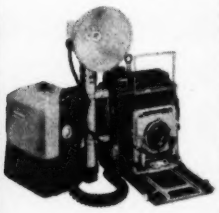
Price shown next to lens covers *all* the equipment listed!

Easy payments available!

All components of our D.F.A. Graphic outfits are brand new, latest models and fully guaranteed.

New Graphic rangefinder and flexible wire frame finder are made for 4 x 5 cameras only. 2¼ x 3¼ outfits are equipped with Kalart coupled rangefinder.

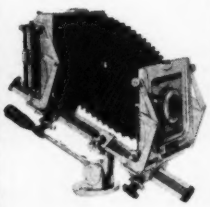
Stroboflash



Electronic Flash equipment is a must in modern photography. And DOWLING'S Fifth Avenue brings you the newest Stroboflash electronic units by Graflex designed for use with amazing new miracle Nickel Cadmium (Nicad) Lifetime batteries. You'll forget forever the cost and bother of flashbulbs. Stroboflash is in a class by itself for economy, dependability and convenience.

Stroboflash I (Color Guide No. 40-50) ..... $89.00 Cash or $8.90 Down
Stroboflash II (Color Guide No. 70-75) ..... 99.50 Cash or 9.95 Down
Stroboflash II with Nicad-AC converter ..... 177.50 Cash or 17.75 Down
Stroboflash IV (Color Guide No. to 110) with exclusive 4 way power selector ..... 165.98 Cash or 16.59 Down
Stroboflash IV with Nicad-AC converter ..... 243.00 Cash or 24.30 Down

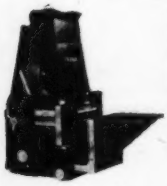
GRAPHIC VIEW II CAMERA



This famous View Camera is the basic equipment for every serious photographer. Here is unmatched versatility thanks to such features as rising, shifting and tilting front and back that enable you to make all corrections right **on the negative.** The 16" bellows extension permits 1 to 1 copying. Absolutely rigid monorail bed assures permanently accurate alignment. You have a choice of four backs, including reducing type. And with its fine hammertone finish, the all-metal Graphic View II Camera adds distinction to any studio!

Complete with Graflok back, film holder, pan-tilt base and compartment carrying case ..... $189.50 Cash or $18.95 Down
Graflex Optar 162mm f/4.5 coated lens in synchro shutter ..... 118.00 Cash or 11.80 Down
Kodak Ektar 203mm f/7.7 coated lens in synchro shutter ..... 92.50 Cash or 9.25 Down
Schneider Symmar 180mm f/5.6 convertible coated lens in synchro shutter ..... 144.50 Cash or 14.45 Down

The Prize-Winning Super D GRAFLEX Camera



For perfect composition and ease in capturing that "right moment," the single lens reflex camera with a large negative is the ideal choice. Graflex cameras have been synonymous with successful pictorial photography for many years. Today's Super D Graflex cameras feature a focal plane shutter with speeds to 1/1000th second, built-in flash, revolving back, Ektalite field lens and interchangeable lenses. And the Super D Graflex was the first reflex camera with a fully automatic diaphragm for easy focusing and composing on large ground glass!

There are Graflex film holders for sheet film, film pack and 120 roll film. Whatever the photographic assignment, a Graflex camera can handle it superbly!

3¼ x 4¼ Super D Graflex with Ektar 152mm f/4.5 coated lens
$355.25 Cash or $35.52 Down

4 x 5 Super D Graflex with Optar 190 mm f/5.6 coated lens and Graflex back
335.00 Cash or 33.50 Down

4 x 5 Super D Graflex with Optar 190 mm f/5.6 coated lens and Graflok back
365.00 Cash or 36.50 Down

SPECIALS From our Used Trade-in Department!

2¼ x 3¼ Miniature Speed Graphic, f/4.5 lens, coupled rangefinder ..... $ 79.50
2¼ x 3¼ Pacemaker Speed Graphic, coated f/4.5 lens, coupled rangefinder 164.50
2¼ x 3¼ Pacemaker Crown Graphic, coated f/4.5 lens, coupled rangefinder 139.50
3¼ x 4¼ Anniversary Speed Graphic, f/4.7 lens, coupled rangefinder 79.50
3¼ x 4¼ Pacemaker Crown Graphic, coated f/4.7 lens, coupled rangefinder 119.50
4 x 5 Pacemaker Speed Graphic, coated f/4.7 lens, coupled rangefinder 189.50

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EASY PAYMENTS FOR CIVILIANS AND SERVICEMEN THE WORLD OVER!

The incomparable new 1957 Leica M-3

Leica M-3 w/ Elmar coated f/3.5 lens
$354.00 Cash or $35.40 Down
Leica M-3 w/ Summicron coated f/2.0 lens
447.00 Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens
477.00 Cash or 47.70 Down
Leica M-3 Body without lens
288.00 Cash or 28.80 Down

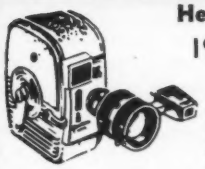
LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens	$105.00 Cash or	$10.50 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	99.00 Cash or	9.90 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	156.00 Cash or	15.60 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or	14.10 Down
Leica Meter-M	30.00 Cash or	3.00 Down
Adapter, standard Leica lenses to M-3	10.50 Cash or	1.05 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete	$297.00 Cash or	$29.70 Down
Valoy II Enlarger	96.00 Cash or	9.60 Down
Leica IIf with Elmar coated f/3.5 lens	178.50 Cash or	17.85 Down
Leica IIf with Summaron coated f/3.5 lens	222.00 Cash or	22.20 Down
Leica IIIf with Elmar coated f/3.5 lens	238.00 Cash or	23.80 Down
Leica IIIf with Summaron coated f/3.5 lens	282.00 Cash or	28.20 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or	33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	366.00 Cash or	36.60 Down

Here's a D.F.A. Super-Value!



1957 Keystone 17-Unit MOVIE OUTFIT

- **Keystone Capri Camera** with normal f/2.5 lens
- Ednalite Dual Telephoto and Wide Angle Lens—giving your Capri 3-lens versatility • Ednalite Adapter • Edalite Dual Viewfinder • Photo-electric Exposure Meter—a famous-make, precision product • Exposure Meter Case • Chrome Neck Chain for exposure meter • Your first roll of Kodachrome Film • Gadget Bag—handsome, handstitched to hold camera and all of the accessories listed above
- **Keystone Magna-Scope 500 watt Movie Projector**—very latest 1957 model with unimatic control
- Projector Carrying Case
- Projection Screen—30" glass-beaded to see your movies at their sparkling best
- Castle Cartoon Movie
- Castle Western Movie } Thrill the kids and yourself!
- Complete 142 page, illustrated movie course—"Movie Making for the Beginner" by Herbert C. McKay, F.R.P.S.

You get all 17 units!

You make a whopping SAVING at D. F. A.'s **complete package price of only**

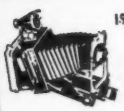
$149.50 Cash or

$14.95 Down!

1957 MINOX III-S

Fabulous! Weighs 2½ ozs.; 3" long. Automatic transport takes 50-exposure film. Built-in flash; 9 speeds to 1/1000th sec.; sharp f/3.5 lens. With case and chain **$139.50 Cash or $13.95 Down.** Minox Electronic flash unit **$82.50 Cash or $8.25 Down.**

1957 Linhof Super Technika Cameras



4 X 5 model with multifocus rangefinder, Universal back and 150mm Xenar coated f/4.5 lens **$458.45 Cash or $45.94 Down.** Linhof 2¼ X 3¼ outfit with multifocus rangefinder and 3 lenses **complete $589.35 Cash or $58.93 Down.**

Latest 1957 CANON V

All new Canon V with Canon lens indicated: 50mm f/1.8 $325.00 Cash or $32.50 Down; 35mm f/1.8 $350.00 Cash or $35.00 Down; or 50mm f/1.2 $450.00 Cash or $45.00 Down.

New 1957 Automatic Kodakia VX

With fully automatic diaphragm lens listed and Pentaprism R/F: Tessar f/2.8 **$326.50 Cash or $32.65 Down;** Biotar f/2.0 **$392.00 Cash or $39.20 Down;** or Xenon f/1.9 **$398.70 Cash or $39.87 Down.** FREE $139.50 Bonus—both wide angle and telephoto lens—with each VX listed!

ALL NEW 1957 RETINA IIIc

Built-in exposere meter and with normal Xenon coated f/2.0 lens in M-X shutter **—$190.00 Cash or $19.00 Down.** Optional: Curtar 35mm coated f/5.6 wide angle lens **$62.50 Cash or $6.25 Down;** Longar 80mm coated f/4.0 telephoto lens **$82.50 Cash or $8.25 Down.** Retina IIc **$139.50 Cash or $13.95 Down.**

New 1957 REVERE automatic SLIDE PROJECTORS

Revere "553" **$79.50 Cash or $7.95 Down;** Revere "555" **$89.50 Cash or $8.95 Down;** Revere "888" **$144.50 Cash or $14.45 Down;** Revere "888" Deluxe **$159.50 Cash or $15.95 Down.** Revere Models include 7 trays.

Outstanding 1957 PORTABLE Typewriters

Hermes Rocket (only 8 lbs.) with case **$73.67 Cash or $7.36 Down;** Underwood Universal with case **$113.10 Cash or $11.31 Down;** superb new Color Royal with case **$129.85 Cash or $12.98 Down.**

1957 POLAROID Land Cameras

Highlander Camera only **$69.95 Cash or $6.95 Down.** Complete Highlander outfit: camera, flash, meter, case for outfit, and 3 rolls of film only **$97.50 Cash or $9.75 Down!** Speedliner **$89.75 Cash or $8.97 Down;** New 700 **$125. Cash or $12.50 Down.**

Stop Press!

Just released . . . Amazing new Rollei Models!

Rolleiflex 3.5G with Xenotar f/3.5 lens **$232.50 Cash or $23.25 Down;** Rolleiflex 3.5G with Planar f/3.5 lens and built-in exposure meter **$272.50 Cash or $27.25 Down;** Rolleiflex 2.8E with Xenotar or Planar f/2.8 lens and built-in exposure meter **$331.50 Cash or $33.15 Down!**

NEW Models 1957 Rolleis

Rolleicord V with Xenar f/3.5 lens **$124.55 Cash or $12.45 Down.** Rolleiflex with Xenar f/3.5 lens **$187.50 Cash or $18.75 Down;** or with Tessar f/3.5 lens **$202.50 Cash or $20.25 Down.** New Rolleiflex 2.8D with Xenotar or Planar f/2.8 lens **$271.55 Cash or $27.15 Down.**

Top 1957 16mm Equipment!

B&H 70-DR, TTH f/1.9 **$385.50 Cash or $38.55 Down;** B&H Filmosound 302 **$719.00 Cash or $71.90 Down;** Cine-Kodak Special II, Ektar f/1.4 **$1200.00 Cash or $120.00 Down.**

1957 KODAK Brownie Movie Outfits

Complete outfits with latest Brownie camera and projector. With single lens (f/2.7) camera **$81.95 Cash or $8.19 Down;** or (f/1.9) camera **$106.50 Cash or $10.65 Down;** or turret (f/1.9) camera with wide angle and telephoto **$141.50 Cash or $14.15 Down.**

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER MOST EXTENSIVE. PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC

Dowling's 175 FIFTH AVENUE, NEW YORK 10, N. Y.
in a N. Y. Landmark, the Flatiron Bldg. at 23rd St.
Mail Order Showroom, Suite 2000. Tel.: ORegon 4-7900

M-257

Please ship the following immediately: .....

.....

Enclosed is $..... ☐ Down Payment ☐ Complete Payment.

I agree to pay $.....monthly for.....months until merchandise is paid for.

I wish to trade in: .....

☐ Give me tentative allowance by mail. ☐ I am shipping equipment for exact allowance.

Your trade-in may be used as down payment! It will be returned at D.F.A.'s expense if you don't accept our top offer.

☐ Send FREE literature on .....
☐ Send FREE 1957 Catalog. ☐ Send pamphlet on "Deferred Payments."

Name.....Telephone No.....

Address.....

City or Town.....State.....

Airmail Today!

EXAMINE MINIFILMS TREMENDOUS PRICE REDUCTIONS!

ALL LATEST MODELS! SENSATIONALLY LOW!

FAMOUS German Import PRESET TELEPHOTO LENSES

For EXAKTA, PENTACON, PRAKTINA, LEICA, CONTAX, NIKON, CANON, HASSELBLAD, EXAKTA 66, 16mm CAMERAS

85mm F2 ctd. PS	$52.50	180mm F5.5 ctd. PS	$37.50
100mm F2.8 ctd. PS	$33.00	250mm F5.5 ctd. PS	$59.50
135mm F3.5 ctd. PS	$34.50	400mm F5.5 ctd. PS	$97.50

- EXTRA CUSTOM ADAPTER FOR ANY ABOVE LENS...SPECIFY CAMERA...$9.00
- YOU NOW CAN BUY A TELEPHOTO LENS FOR YOUR FAVORITE CAMERA AND USE THIS LENS ON SEVERAL CAMERAS JUST BY CHANGING ADAPTERS!

New LEICA M3

- Trade Your Leica IIIF Body with Self Timer for the latest Leica M3 Plus **$119.50**
- *NEW* 35mm SUMMARON F3.5 with Optical Viewing Unit for M3 ..... **$135.00**
- *NEW* 50mm SUMMICRON F2 with Dual Range Focusing Mount and Optical Viewing Unit for M3 ..... **$198.00**

ROBOT *Rapid* SEQUENCE CAMERAS!

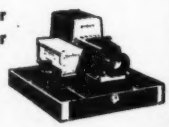
Brand New ROBOT STAR CAMERA OUTFIT

- W/1.9 Xenon Ctd. Lens, Deluxe Fan Type BC Flashgun, Famous Photoelectric Exposure meter **$109.50**
- Robot Royal 24, F1.9 Xenon Ctd., World's Fastest Automatic Camera, L.N. **$149.50**

ARGUS C3 AND ARGUS 300 WATT PROJECTOR

FAMOUS ARGUS C3, L.N. CASE, FLASHGUN

Brand New 300 Watt Blower Cooled ARGUS Projector *(Newest 1957 Model)*



Only **$69.95** COMPLETE

Latest AUTO ROLLEIS

W/F3.5 Xenar L. N. **$119.50**

W/F3.5 Tessar L. N. **$129.50**

W/F2.8 Xenotar L. N. **$169.50**

- Trade In Your Old Rollei for the Latest 1957 Models with Built-In Lightmeter! Bonus Allowance Toward all F3.5 G and F2.8 E Models.

Famous MINOLTA AUTOCORD CAMERA

F3.5 Ctd. Lens, MXF Syncro, 1 Sec. to 1/400 Sec. Auto Film Transport, Built-In Self Timer

SPECIAL

REG. $99.50 **$53.50** USED

OWN A *New* CANON V WITH F2.8 CANON LENS

1957 MODEL FOR PLUS YOUR OLD ARGUS C3 → **$199.50**

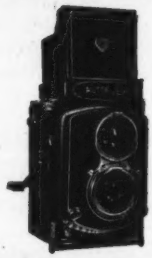
YOUR ARGUS C4	PLUS $169.50
CANON V BODY FOR YOUR LEICA IIIC BODY	PLUS 98.50
CANON V BODY FOR YOUR CANON IVS2 BODY	PLUS 98.50

TRADE YOUR OLD 90mm F4 ELMAR FOR A SUPERB 85mm F1.5 CANON TELE LENS

REG. $238.00 PLUS. **$148.00**

Minifilm's "FIND OF THE MONTH" *Feature*

IMPORTED AUTOFLEX



- The Only 2¼ x 2¼ *Fully Automatic* Reflex Camera with Side Focusing Selling for Less Than $100
- F3.5-80mm Hard Coated Lens, 9 Speed Prontor Type Shutter-Bulb, Time and 1-1/300 ● Depth of Field Scale ● Built-In Self Timer ● Advances Film and Cocks Shutter in One Motion ● Double Exposure Prevention

BRAND NEW

IMPORTED GERMAN FLASHGUN $5.95 **$59.50** ONLY

DELUXE LEATHER CASE $6.50

BUY AND TRADE IN...SELL AND GET IMMEDIATE CASH

Lenses for EXAKTA, PRAKTICA	Used Price	Trade-in or Cash Paid
28mm f3.5 Angenieux	$ 69.50	$ 55.00
35mm f2.5 Angenieux	59.00	48.00
40mm f3.5 Cassaron	24.00	18.00
35mm f2.8 Zeiss Auto	99.00	75.00
35mm f4.5 Lithogon	39.50	25.00
40mm f4.5 Makro-Kilar E	56.00	45.00
40mm f3.5 Makro-Kilar D	76.50	60.00
50mm f1.5 Angenieux PS.	105.00	80.00
50mm f2.8 Westanar Auto	45.50	30.00
50mm f1.9 Xenon Auto	116.50	85.00
58mm f2 Biotar PS	61.50	40.00
75mm f1.5 Biotar PS	109.50	90.00
90mm f2.5 Angenieux	56.00	40.00
135mm f3.5 Angenieux	52.00	40.00
135mm f4.5 Xenar	47.00	30.00
180mm f5.5 Xenar	47.00	35.00
135mm f3.5 Xenar Auto	89.00	70.00
200mm f5.5 Xenar PS 66.	74.00	60.00
240mm f5.5 Xenar	75.50	55.00
360mm f5.5 Tele Xenar	109.00	85.00
400mm f5.5 Megor	94.00	75.00
400mm f5.6 Novoflex	114.00	85.00

Lenses for LEICA, CONTAX	Used Price	Trade-in or Cash Paid
28mm f3.5 Nikkor	$ 95.00	$ 70.00
28mm f3.5 Serenar	74.00	50.00
35mm f2.8 Biogon	99.00	75.00
35mm f2.5 Nikkor	84.00	65.00
35mm f3.2 Serenar	67.50	50.00
35mm f3.5 Nikkor	49.00	35.00
35mm f3.5 Summaron	67.00	48.00
50mm f2 Summitar	64.00	45.00
50mm f3.5 Elmar	39.00	30.00
50mm f2 Summicron	96.50	75.00
85mm f1.9 Serenar	99.00	70.00
85mm f2 Sonnar	115.00	85.00
85mm f2 Nikkor	86.00	70.00
85mm f1.5 Summarex	149.00	110.00
90mm f4 Elmar	60.00	45.00
125mm f2.5 Hektor	93.50	70.00
135mm f3.5 Nikkor	79.50	57.00
200mm f4.5 Telyt	102.00	75.00
135mm f4.5 Hektor	89.00	70.00
135mm f4 Sonnar	91.50	70.00

LEICA CONTAX NIKON CANON	Used Price	Trade-in or Cash Paid
Contax IIA f2 Sonnar	$150.00	$120.00
Contax IIA f1.5 Sonnar	169.50	135.00
Contax IIIA f2 Sonnar	180.00	150.00
Leica IIIA f2 Summar	73.60	50.00
Leica IIIC f2 Summitar	124.00	85.00
Leica IIIF f2 Summitar	156.00	125.00
Leica IIIF f2 Summicron	199.50	160.00
Nikon S-2 f2 Nikkor	180.00	140.00
Nikon S-2 f1.4 Nikkor	219.00	175.00
Canon V 35mm f1.8	215.00	175.00
Canon V f1.2 50mm	299.00	230.00
Canon IV S-2 f1.8	150.00	110.00
Contax II f2 Sonnar	64.00	50.00
Contax III f2 Sonnar	89.00	50.00
Contax IIIA f1.5 Sonnar	199.00	160.00
Leica IIIC f3.5 Elmar	76.00	60.00
Leica IIIF f3.5 Elmar	129.00	110.00
Leica IIIF f1.5 Summarit	189.00	160.00
Leica M3 f2 Summicron	268.00	220.00
Leica M3 f1.5 Summarit	298.00	250.00
Nikon f2 Nikkor	124.50	90.00

35MM SINGLE LENS REFLEX	Used Price	Trade-in or Cash Paid
Contaflex I f2.8 Tessar	$ 89.50	$ 75.00
Contaflex II f2.8 Tessar	114.00	90.00
Exakta VX f2.8 Tessar PS	149.50	120.00
Exakta VX f2 Biotar Auto RF	199.00	170.00
Exakta VX f2 Biotar PS	159.50	135.00
Exakta VX f2 Westagon Auto	167.00	140.00
Pentacon f2 Biotar PS	126.50	100.00
Praktina FX f2 Biotar Auto	179.50	140.00
Praktina FX f2.8 Tessar	139.00	110.00
Praktica FX II f2.8 Tessar	89.50	70.00
Praktica FX II f1.9 Primo	89.50	70.00
Exa f2.8 Westar	47.50	35.00
Exakta V f2 Biotar	120.00	90.00
Exakta VX f2.8 Auto West	137.50	115.00
Exakta VX f1.9 Auto Xenon	185.00	155.00

35MM CAMERAS	Used Price	Trade-in or Cash Paid
Argus C-3 f3.5 outfit	$ 34.95	$ 25.00
Argus C-4 f2.8	49.50	35.00
Kodak 35 f3.5 RF	27.50	20.00
Kodak Retina IIIC f2	119.50	95.00
Kodak Signet f3.5	49.50	30.00
Konica III f2	69.00	50.00
Mercury II f2.7	17.50	10.00
Robot Royal f1.9 Xenon	134.00	110.00
Minolta A f3.5 RF	32.00	20.00
Robot Star f1.9 Xenon	73.00	55.00
Voigt Vito B f3.5	27.50	20.00
Voigt Vitessa L f2	94.50	70.00
Lordomat f2.8 Lordon	59.50	40.00
Ricoh 35 f3.5 outfit	37.50	25.00
Kodak Signet f3.5	37.00	30.00
Robot Royal "36" f2.8 Xenar	135.00	100.00
Robot Royal "36" f2 Sonnar	195.00	145.00
Robot Royal f2.8 Xenar	114.00	90.00
Bolsey B-2 f3.2	24.95	15.00
Contessa f2.8	69.50	50.00
Graphic 35 f3.5 outfit	47.00	35.00
Kodak Pony 135 f4.5	12.00	8.00
Kodak Retina II f2 RF	49.00	30.00
Kodak Retina IIA f2	84.50	60.00
Minox IIIS f3.5	79.50	60.00

PRESS CAMERAS	Used Price	Trade-in or Cash Paid
23 Ann Graphic RF f4.5	$ 69.50	$ 45.00
45 Ann Graphic RF f4.5	79.50	50.00
45 Linhof Super Tech RF f4.5 MX	194.00	160.00
23 Linhof Super Tech RF 3-lenses Comp	379.50	315.00
45 Pace Speed f4.7 RF	149.50	110.00
45 Speed 1956 f4.7 Graphic Multifocus RF Rangelite	189.00	145.00

8MM CAMERAS	Used Price	Trade-in or Cash Paid
B&H 172B f1.9	$ 94.50	$ 70.00
B&H 134V f2.5	52.50	35.00
B&H 220 f2.5	21.00	15.00
B&H 134TA f1.9	96.00	75.00
B&H 252 f2.3	34.50	25.00
Cine Kodak Mag f1.9	59.50	40.00
Kodak Brownie f2.7	21.00	14.00
Kodak Brownie f1.9	30.00	20.00
Revere 88 f2.5	33.00	20.00
Revere 50 f2.8	19.00	14.00

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In closing out these fine precision cameras the German manufacturer made us promise not even to hint at his name, so we won't. However, after one look at these specifications it won't take you long to guess.

- Auto Film Transport Lever
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- Built-In Self Timer
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SPECIAL $5.88 BATTERIES INCLUDED

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• Metal Storage and Carrying Case Complete with 12 Trays — Each Tray Holds 30 Slides

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REG. $23.95 SPECIAL $9.95
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FINEST OF THE GERMAN IMPORTS

• PORTABLE AND A.C.
TAKES 5 SMALL D CELL BATTERIES
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80 Watt Seconds — Same Power As A Number 5 Flashbulb

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Carrying Case	$11.00

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- Body Shutter Release and Built-In Self Timer

Carrying Case.... $6.50 **$38.50** NEW

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8MM CAMERAS	Used Price	Trade-in or Cash Paid
Revere 84 f1.9 Tur	$ 79.50	$ 65.00
Revere 40 f2.5 Mag	48.00	40.00
Revere 44 f1.9 Mag	88.00	70.00
Revere B63 f2.5 Mag	81.00	65.00

8MM PROJECTORS	Used Price	Trade-in or Cash Paid
B&H 253 500W	$ 44.00	$ 30.00
DeJur 750W	68.50	50.00
Keystone K76 500W	37.50	30.00
Keystone 105M 750W	64.00	50.00
Keystone K109M 750W	72.00	60.00
Kodak Brownie 300W	40.00	25.00
Revere 85 500W	56.75	40.00
Revere 90 750W	62.00	50.00

16MM PROJECTORS	Used Price	Trade-in or Cash Paid
B&H 273A 750W	$ 98.50	$ 80.00
B&H 173 750W	152.00	125.00
Keystone 882 750W	62.50	55.00
Keystone K161 750W	89.00	70.00
Revere 48 750W	88.00	69.00

SLIDE PROJECTORS	Used Price	Trade-in or Cash Paid
Argus 300W w/case	$ 22.00	$ 15.00
Argus 300W Auto, case	34.50	25.00
B&H Robomatic 500W Auto	89.00	70.00
Revere 553 Auto 300W	47.50	30.00
Revere 555 Auto 500W	57.00	44.00
TDC Duo 300W 2¼	37.50	30.00
TDC Headliner 300W	18.50	12.00
TDC Mainliner 300W	27.50	20.00
AO 500 Auto 500W	49.50	35.00
Brumberger 300W 2¼	32.00	20.00
Kodak Merit 150W	17.50	12.00
Kodak Signet Auto 300W	47.50	35.00
SVE Skyline Auto 300W	26.50	20.00
Golde Manumatic 300W	21.50	15.50
Kodaslide Signet 500W	57.00	40.00
LaBelle 55 Auto 500W	58.50	40.00
TDC Streamliner 500W	46.50	30.00
TDC Model D 300 W	27.50	20.00
TDC Stereo Proj 500W	75.00	60.00
Viewlex V33L 300W	28.00	20.00
Revere 888 500W Auto	74.00	60.00

ELECTRONIC FLASH	Used Price	Trade-in or Cash Paid
Dormitzer DB1B Port	$ 47.50	$ 30.00
FR Port-AC	35.50	25.00
Heiland V Port	67.50	45.00
Might Light Comb Port-AC	54.50	40.00
Stroboflash I	52.00	35.00
Ultrablitz Expert IV	34.50	20.00
Ultrablitz Matador 4808 (Dry Cell)	49.00	30.00
Ultrablitz Reporter 28 225 W sec	109.00	70.00
USC	14.50	8.00
R.I.	32.00	20.00
Stroboflash II Port	67.00	50.00
Sunlite II Pocket-Pak	39.00	20.00
Ultrablitz IIM Port-AC	27.00	20.00

16MM CAMERAS	Used Price	Trade-in or Cash Paid
Auricon f1.9	$534.00	$350.00
B&H 200T f1.9	155.00	125.00

16MM CAMERAS	Used Price	Trade-in or Cash Paid
B&H 70DL f1.9	194.00	170.00
B&H 70DR f1.9	254.00	200.00
B&H 200 f2.5	119.50	85.00
Cine Kodak Mag f1.9	51.00	40.00
Cine Kodak 100 f1.9	180.00	140.00
Cine Kodak 100 Tur f1.9	220.00	175.00
Cine Kodak Royal f1.9	92.50	70.00
Keystone A-12 f1.9 Tur	95.00	80.00
Keystone A-9 f2.5	47.50	35.00
Keystone A-15 f1.5	126.00	95.00
Keystone K51 f1.9 Mag	102.50	80.00
Pathe Super 16 Tur	269.00	180.00
Vistascope outfit	70.50	60.00
Zoomar f2.8	379.00	300.00

16MM SOUND PROJECTORS	Used Price	Trade-in or Cash Paid
B&H 385C 1000W	$279.00	$215.00
B&H 202C 1000W	455.00	330.00
Ampro Stylist 1000W	225.00	160.00
Revere SP16 750W	159.00	135.00

2¼x2¼ REFLEX CAMERAS	Used Price	Trade-in or Cash Paid
Exakta 66 f2.8 Tessar	$177.50	$130.00
Graflex 22 f3.5	42.50	30.00
Minolta Autocord f3.5	55.00	40.00
Minoltacord f3.5	39.50	30.00
Rolleicord IV f3.5 Xenar	61.00	50.00
Rolleicord III f3.5 Xenar	57.50	45.00
Rolleicord V f3.5 Xenar	72.00	60.00
MX Rollei f3.5 Xenar	111.00	90.00
MX Rollei f3.5 Tessar	128.00	100.00
MX Rollei f2.8	172.00	140.00
Ciroflex D f3.5	29.50	18.00
Hasselblad/1000 f2.8	239.00	185.00
Hasselblad/1600 f2.8	276.00	200.00
Ikoflex IIA Auto f3.5	69.00	55.00
Ricohflex VI f3.5	17.00	10.00

35MM STEREO CAMERAS	Used Price	Trade-in or Cash Paid
Kodak Stereo f3.5	$ 59.00	$ 30.00
Revere f3.5	77.00	55.00
Stereo Realist f3.5	59.00	45.00
Edixa Stereo 3A f3.5 RF	59.00	45.00

ROLL FILM CAMERAS	Used Price	Trade-in or Cash Paid
Kodak Medalist I f3.5	$ 49.00	$ 35.00
Polaroid Highlander	34.00	25.00
Super Ikonta III f3.5	54.00	40.00
Super Ikonta IV f2.8	75.00	55.00
Super Ikonta BX f2.8	89.00	55.00

EXPOSURE METERS	Used Price	Trade-in or Cash Paid
Argus L-3	$ 10.95	$ 7.00
Brockway M2 (N'wood)	15.00	10.00
Brockway M3	10.95	7.00
GE DW68	9.95	5.00
GE PR1	15.00	10.00
Leica	14.95	10.00
Minilux	6.75	4.00
Minox	15.00	10.00
Polaroid	8.50	6.00
Sekonic	3.50	3.00
Weston DR	9.50	5.00
Weston II Universal	11.00	7.00

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AUTOMATIC TELEPHOTO FOCUSING

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- Ideal for SPORTS, WILDLIFE, NEWS, CHILDREN & INDUSTRY!
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with just ONE HAND you hold your camera steady and FOLLOW THE FOCUS with this amazing new NOVOFLEX TRIGGER MOUNT!

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240mm f4.5 — 249.50
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THE NEW, INCOMPARABLE PRAKTINA FX

The one and only 35-mm. Single-Lens Reflex Rangefinder Camera that gives you all these features:

- Internal automatic diaphragm.
- Penta-prism eye-level viewfinder interchangeable with Waist-level finder, both utilizing split-image rangefinder.
- New, separate Newton optical viewfinder for fast action and available light photography.
- New, recessed bayonet mount affords split-second lens interchangeability.
- Focal plane shutter with speeds 1/1000 to 1 second.
- Synchronized for regular and electronic flash.
- With f2.0 58-mm. C. Z. Jena automatic Biotar lens..... $297.50
- With f2.8 50-mm. C. Z. Jena automatic Tessar lens..... $239.50

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Rapid-Sequence Spring Motor

Ten photographs in rapid succession can be taken with a single winding of this powerful spring motor as fast as the photographer is able to press the release button. Ideal for sequence sport shots, time and motion studies, industrial and scientific processes, chemical reactions and laboratory requirements.

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50-Foot Capacity Bulk-Film Magazine

Attached to the camera, it can be used alone or with the Electric Motor or Rapid-Sequence Spring Motor to take 420 successive standard 35-mm. frames (50 feet of film) without reloading. Easily attached to camera, it can be loaded in daylight. Particularly useful for filming records and microfilming work.

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- A CHILD CAN LOAD A ROLL IN 90 SECONDS
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- 28 FEET 1957 DATED EKTACHROME
- 8 CARTRIDGES
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28 FT. 35mm ANSCOCHROME

INCLUDES DAYLIGHT FILM LOADER
8 FREE CARTRIDGES
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DEVELOPING AND PRINTING FOR 8 ROLLS WHEN MAILED IN — 25% DISC PRICE $14.99

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PROCESSING INCLUDED IN PRICE

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8mm—25 FT. DOUBLE		16mm—100 FT. ROLL	
3 ROLLS	$9.49	1 ROLL	$8.50
6 FOR	18.50	3 ROLLS	24.99
10 FOR	29.99	5 FOR	39.99
8mm—25 FT. MAG		16mm—50 FT. MAG	
3 MAGS.	$10.99	3 MAGS.	$16.99
10 FOR	35.55	10 FOR	55.50

BOLEX-100 Ft. 8mm DOUBLE
1 ROLL $10.88 • 3 FOR $31.49

35mm KODACHROME

FACTORY PACKED—1957 DATE
PROCESSING INCLUDED IN PRICE

20 EXP.		36 EXP.	
3 ROLLS	$7.95	3 ROLLS	$11.59
6 FOR	14.99	5 FOR	18.75
10 FOR	24.50	10 FOR	35.95

KODACHROME STEREO

FACTORY PACKED — PRICE INCLUDES DEV. & STEREO MTG.

1 YR. EXP. DATE 15 STEREO EXP		28 STEREO EXP	
1 ROLL	$3.29	1 ROLL	$4.99
3 ROLLS	8.99	3 ROLLS	14.25
10 ROLLS	27.99	10 ROLLS	43.99

35mm RELOADS

GUARANTEED FACTORY FRESH

ALL CARTRIDGES AND ROLLS ARE LABORATORY PACKED AND QUALITY CONTROLLED BY MINIFILM IN ITS OWN AIR CONDITIONED DARKROOMS. OUR RELOADS ARE MANUFACTURED DAILY FROM 100 AND 400 FOOT ROLLS RECEIVED FRESH FROM EASTMAN KODAK AND ANSCO. CAREFUL SUPERVISION AND TREMENDOUS SALES TURN-OVER INSURES YOUR GETTING RELOADS WHICH ARE EQUAL IN QUALITY AND FRESHNESS TO FACTORY PACKED CARTRIDGES AND ROLLS. THE ONLY DIFFERENCE IS THE PRICE.

35mm EKTACHROME OR ANSCOCHROME

PRICES INCLUDE DEVELOPING & MOUNTING

20 EXP. ROLLS	25% DISC PRICE	36 EXP. ROLLS	25% DISC PRICE
3 ROLLS	$6.45	3 ROLLS	$9.99
5 FOR	10.32	5 FOR	15.99
10 FOR	19.99	10 FOR	29.99

35mm KODACHROME

FACTORY FRESH—1 YR. EXP. DATE
PROCESSING NOT INCLUDED IN PRICE

20 EXP.	25% DISC PRICE	36 EXP.	25% DISC PRICE
3 ROLLS	$5.99	4 ROLLS	$6.99
6 FOR	7.69	6 FOR	9.99
10 FOR	11.49	10 FOR	15.99

MOVIE KODACHROME

FACTORY FRESH—1 YR. EXP. DATE
PROCESSING NOT INCLUDED IN PRICE

8mm—25 FT. DOUBLE		16mm—100 FT.	
4 ROLLS	$6.99	3 ROLLS	$13.99
7 FOR	11.49	5 FOR	22.99
10 FOR	14.59	10 FOR	44.99

35MM KODAK TRI-X PANATOMIC-X

20 EXP.		36 EXP.	
6 ROLLS	$1.89	4 ROLLS	$1.99
10 FOR	2.85	7 FOR	3.15
50 FEET	2.45	100 FEET	3.99

FOR KODACHROME ANSCOCHROME EKTACHROME 20 EXP. OR 36 EXP. ANSCOCHROME EKTACHROME
FACTORY PACKED—1 YR. EXP. DATE
PROCESSING INCLUDED IN PRICE
3 ROLLS $4.95 • 10 ROLLS $14.99

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Please rush the following _____
I wish to trade in _____
Please ship films indicated _____
Enclosed is $_____ ☐ Complete payment ☐ Ship COD for balance
10% down payment ☐ I wish to pay $_____ each month for _____ months.
☐ I am shipping my equipment under separate cover
☐ Send FREE 1957 Catalog ☐ Send time-payment application
Name _____ Telephone No. _____
Address _____
City _____ State _____

MULTI-PROOFING

(Continued from page 84)

tape and attaching to inside of lid. Price of the Multi-Printer, manufactured by the MP Mfg. Co. of Brooklyn, is $9.95.

There is also a strip printer, selling for $3.95, which prints one strip of six frames in the same manner.

Filing your negatives

Now you have your contact sheets, invaluable for inspecting the results of a day's shooting, for ease of planning how to crop, for reference to your negative files. They make it possible to find any negative in minutes, instead of spending hours in aimless searching.

Many photographers prefer to file their contact sheets in looseleaf binders, rather than to keep them loosely in folders or envelopes. This prevents loss and the possibility of shuffling them out of order.

Each contact sheet and each frame should be numbered or otherwise identified before filing. Some photographers number in sequence A-1 through A-999 or A-9999, then start a new series with B-1. Others prefer to identify by date and the number of rolls shot within a given month. For example, the third roll of film exposed during February, 1957 would be numbered 2-57-3. Negative #6 on that roll would be given the serial number 2-57-3-6.

Note the same number which you have given your contact sheet on the outside of the acetate envelope which holds the corresponding negatives. File the envelope in a file box or drawer where it's easily located by number alone. If you work with negatives of different sizes, it's handier to file them separately.

It is perfectly safe to file several strips of film in one acetate envelope, provided you clean them carefully first. But if you wish to afford even more protection for your precious negatives, you can use a filing system which is equally as effective, but which takes a bit more time to set up. Paste an appropriate number of acetate sleeves to the inside of a manila filing folder and place one film strip in each, identifying it by serial number on the outside of the envelope. Then label the folder on the flap provided and file in a regular file drawer or box.

Let a card index work for you

Suppose you want to round up all your sunset shots for a particular purpose? Or suppose you wish to find a special negative, but can't remember just exactly when you exposed it? How do you go about locating it in the quickest possible time? The simplest answer is a cross-index card file. Using 3 x 5 file cards, make out one for each of your frames, identifying it by subject matter. For some negatives you may have two or even more listings. For example, Junior at the beach (serial #2-57-3-14) would be listed under both "Junior" and "Beach." A complete file would also include a brief description after the serial number. For instance, on Junior's card: "2-57-3-14—building sand castle."

Thus, any subject, or even a particular negative, can be located easily, with a minimum waste of time. If you have forgotten the picture to which the file refers you, a simple reference to the corresponding contact print will serve to refresh your memory.

A more unwieldly subject index, but one which has the merit of immediate identification, is to be had by proofing a duplicate set of contact sheets. These are cut apart and each frame pasted onto the appropriate page of a subject-indexed looseleaf binder.

Whichever filing system you choose, keep it simple—the important thing is to make it work for you.—RENE WOLF

When the print you get is a disappointment, don't blame it on your photo. Probably there is nothing wrong with your color *shot*—it's all in the *print!* Or, to be more exact, *none* of your color quality shows up *in the print.* The rich color you thrilled to, the exposure you knew was just right, the clarity of detail . . . it all comes back to you *dull* and *drab,* color *washed-out* and detail *blurred.*

Truth of the matter is that each shot you take is taken under its own individual set of conditions, and its processing requires special, "tailored" treatment. If up to now, you've been using a processing house that produces assembly line quality, nine out of ten of your prints just never show what you put into the shots. If you've been using LIFE, there's a different story. You *know* that each shot gets individual treatment; modern, electronically controlled color equipment actually even compensates for over and under exposures . . . at LIFE. And personalized attention insures retaining *all* your true-to-life color and sharp, clear detail.

Yes, it's quality processing we're talking about, but you will find that quality costs no more at LIFE. Just look these prices over, and send us your next roll of color film. You'll see the difference!

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WALLET SIZE ..... 25¢

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HENLE MOVIE STORY

(Continued from page 83)

according to Henle. It may seem clumsy at first, running from shooting location to shooting location. But he feels that the amateur or professional cinematographer can make picking up and going with camera and tripod second nature after only a short time. The tripod can be used as a one-legged support for the camera where there isn't enough room to use it normally.

Film budget is an amateur problem, and not often encountered by the professional. The professional looks upon film as the cheapest thing with which he has to deal. The amateur usually has the cost of film running through his mind even as it runs through his camera. But the amateur can economize on film if he knows what he wants to shoot and is master of basic motion picture technique. There can be no doubts about exposure. You must be able to arrive at the right lens setting without hesitation and with accuracy. In a parade or carnival film, fast, accurate exposure judgment not only saves film, but means the difference between fine footage and no footage at all.

Another important rule is to keep the spring motor on your camera fully wound at all times. Winding after each scene should be second nature.

Henle utilized hyperfocal distance to focus accurately. Each lens opening of your camera has a hyperfocal distance. When you set the distance scale of your lens at the hyperfocal distance you will be in focus from half the hyperfocal distance to infinity. Many camera manuals have a chart of hyperfocal distances.

He is adamant on one point. "Never pan when shooting a parade. There's more than enough movement, without using the camera like a garden hose. Besides, you can't possibly take in enough area to make even the best pan worth the trouble."

Henle admits that an optical sound track can be an expensive business—and for the amateur, unnecessary. Actually, suitable background music can take the form of records or a tape recorder. Incidentally, the sound track for *Calypso Carnival* was added after the film was shot.

Editing proved to be as important as the shooting of *Calypso Carnival.* While the Carnival itself was shot in two days—weeks, even months, went into the editing of the film. The first cut saw the film tightened to about 19 minutes. A year later neither film editor Bob Sesenko nor Henle was completely happy with the editing. So the film was cut again. Now, in what the two think is the final version, *Calypso Carnival* runs about 13½ minutes.—M. A. MATZKIN

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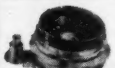

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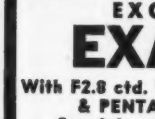

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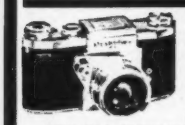

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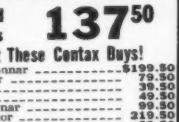

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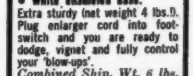

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PROFESSIONAL MODEL: 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* **$6.95**

SPIRATONE — The Lens Accessory Specialists

CLOSE-UPS TO 3½" WITH CLOSE-UP LENSES

The perfect accessory that can be used with any camera. You can get close-ups from 3½" to 38". Simple to use, permits a simple camera with a regular 3' setting to take portrait pictures or even do copy work . . . now close-ups of insects, flowers and macrophotography, possible with this inexpensive tool.

	Plus 1 from 38" to 20"	Plus 2 from 20" to 13"	Plus 3 from 13" to 10"	Plus 4 from 10" to 6"	Plus 5 to 7"	Plus 6 to 5½"	Plus 10 to 3½"
SER. IV	$1.15	$1.15	$1.15	—	—	—	—
SER. V	1.39	1.39	1.39	$1.75	$1.95	$2.25	$2.65
SER. VI	1.59	1.59	1.59	2.00	2.30	2.75	3.25
SER. VII	2.98	2.98	2.98	3.25	3.75	4.25	5.25

All close-up lenses except Plus 10 are mounted in metal rings
Shipping Charges 10c.

Plus 1 Plus 2 Plus 3 Plus 4 Plus 5 Plus 6 Plus 10

PRICES SLASHED IN HALF!!

HIGHEST QUALITY OPTICAL GLASS FILTERS

***COATED FILTERS IN SERIES SIZES** to fit standard filterholders

For B. & W.: Lt. Yellow, Med. Yellow, Green, Red, Orange, Haze.

For ANSCOCHROME DAYLIGHT: UV15, UV16, 82A.

For KODACHROME, EKTACHROME DAYLIGHT: Haze, Skylight, 82A, 80B, 81B, 80.

For ANSCOCHROME, KODACHROME, EKTACHROME TYPE F: 85C, 82A.

Coated		Uncoated	
Ser. IV	$1.54	Ser. IV	$1.15
Ser. V	$1.94	Ser. V	$1.39
Ser. VI	$2.44	Ser. VI	$1.59
Ser. VII	$3.34	Ser. VII	$2.98

Sh Chge 1 to 4 filters 10c

OTHER FILTERS IN SERIES SIZES *available uncoated only*

Neutral Density 2X, 4X, 8X, 10X, Haze, #2A, 83, 85B, 81, 81D, Flash 1D, 2D, UV-17, Infra-Red, CC-M10, 85A, #10, #11, 81A, 82B, 82C.

Clip here for this

SPECIAL OFFER

Buy at least five filters and closeup lenses at one time and we will supply COATED filters (in colors listed) at uncoated prices, saving you $5.00 and up on this order alone.

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

GOOSENECK LIGHT ATTACHMENT $5.95

With C clamps, fits copy-stand or enlarger pole. 2 bullet reflectors, $1.00 add. *Sh. Wt. 4 lbs.*

DELUXE COPYING STAND

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

$12.95

Most Useful Accessory for All Films!

Save up to 60% with Spiratone

POLARIZING FILTERS & SCREENS

With Without

For all Color and black and white film. Eliminate glare and reflections in scenery, water, show-windows . . . emphasizes clouds, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or close-up lens, handle for convenient adjustment of maximum polarizing effect.

	Polarizing Filter	Polarizing Screen
SER. IV	—$1.49	—$3.75
SER. V	—$2.49	—$3.75
SER. VI	—$2.98	—$4.75
SER. VII	—$3.98	—$5.75

Shipping Charge 10c.

FOLDING BELLOWSCOPE

$14.95

FREE with FOLDING BELLOWSCOPE: PROXISCOPE SR. a $5.00 value.

Available for: Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, II (a), III (a), Pentacon, Nikon.

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy, accurate frame assures proper alignment. An extension range up to 5" is provided, with magnification factors engraved on the track. *Shpg. Chgr. 20c*

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming your camera and lens.

DOUBLE RETAINING RING

Permits use of two closeup lenses (for extreme close-ups: +2 and +3 make +5), closeup lens and filter (correction, conversion, pola), two filters, two minus lenses, at same time. Fits standard filterholders.

Ser. C or IV 85c; Ser. V 85c; Ser. VI 95c; Ser. VII $1.50.

A MUST FOR PORTRAITS & LANDSCAPES! DUTO-type DIFFUSERS for all cameras

Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon shots. Ser. IV $1.54; Ser. V $1.94; Ser. VI $2.44; Ser. VII $3.34

6-PC. EXTENSION TUBE SET

for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.* 6 pc. set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50.

$7.95

"About Filters, Closeups and Minus Lenses" is a booklet crammed with valuable info. Send 25c, or free on request with orders of $3.00 or more.

FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY—contains all needed tables, too.

PRO COPY OUTFIT Stand, light att. w. reflectors, Proxiscope Sr., all as illus. **$24.99**

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2 3, and 4. *Shipping Charge 10c.*

Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

	PER 3	PER 4
SER. V	—$3.60	—$4.70
SER. VI	—$4.35	—$5.65
SER. VII	—$6.00	—$7.80

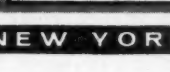
4-PC. EXTENSION TUBE SET

for Praktica, Praktiflex FX, Contax, S, D, DA, Pentacon **$6.95**

This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.*

4 pc. set, but with one FOCUSING TUBE, alone a $10.00 value, increasing maximum extension to 100mm. **$9.95**

PROXISCOPE SR.



WITH ELEVATING ACTION **$4.95**

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera.

- A deluxe version of the most useful camera accessory for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.

Shpg. Chg. 35c

SPIRATONE, INC., 49 WEST 27th ST., NEW YORK 1, N. Y.

FOR THE 8MM & 16MM MOVIE FAN

LATEST 1957 MODEL — ALL-METAL PORTABLE **Action EDITOR** for 8mm **$23.95**

SAVE 40%

$26.95 for 16mm

Streamlined and most modern editor provides large, bright 2" x 3" projected image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness. Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13" x 12" x 8"; 8MM MODEL $28.95 Reg. $45. 16MM MODEL $31.95 Reg. $50.

Shpg. Wt. 10 lbs.

FREE with 8mm Portable Editor; 100 ft. movie feature — Value $2.75.

$4.95 — SAVE 50%

8MM POCKET TITLER and CLOSEUP DEVICE

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Name make, model, speed lens or adapter when ordering. Shpg. Chge. 30c.

PORTABLE CRYSTAL-BEADED 30 x 40 TRIPOD SCREEN

LOWEST PRICES EVER — **$7.69**

- Crystal-beaded Pyraxilyn surface.
- Screen raises and lowers on elevating rod, assuring positive alignment.
- Carrying handle sets automatically for balanced carrying.

Despite higher steel prices, Spiratone continues to offer you the biggest bargains in screens ever! Same quality as before, and as praised by thousands of movie and slidefans. Metal can has beautiful scratch-resistant finish. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Sh. Wt.
30"x40"	7.00	10 lbs.
40"x40"	9.10	11 lbs.
37"x50"	10.64*	14 lbs.
50"x50"	12.87*	15 lbs.
52"x70"	24.95*	

*Shippet Railway Express

"WIDESCREEN" MOVIE SCREENS 25x50" $14.95* — TRIPOD SCREENS 30x60" $19.95*

40 x 40 SILVER TRIPOD-SCREEN $12.95

4 pc FAMOUS MAKE 8mm EDITING OUTFIT $10.95

A value like never before!

SAVE $10.55

Outfit contains Projection Editing Viewer, with both, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.*

Same outfit, but with automatic splicer $12.95

SUPER DELUXE 8mm EDITOR

$14.95 Same viewer

rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set *Sh. Wt. 6 lbs*

Same outfit, but with new Folding Rewinds, for maximum compactness..... $16.95

8mm ACTION VIEWER

$16.89 — 16mm Mod $17.95

- Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!

Sh. Wt. 4 lbs.

CINE TITLER

REG. $5.95 — For 8mm & 16mm — **$3.59**

SAVE 40%

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Shipping Weight 4 lbs.

Titler alone $4.84

Light Attach for Titler $3.95

SALE IN METAL REELS and CANS

8mm	200 ft. sets 6 for 2.98	
	400 ft. sets 5 for 3.49	
	300 ft. sets 5 for 2.98	
16mm — 400 ft. sets 4 for 2.80		

Ship. Wt. per lot 5 lbs.

8mm PROJECTION EDITING VIEWER

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

$6.95

Shipping Weight 5 lbs.

FOR CINEMASCOPE-LIKE MOVIES IN YOUR OWN HOME!

KINOSCOPE WIDE SCREEN attachment

50% WIDER PICTURES on present film for your own wide screen movies!

TAKES more picture
PROJECTS more picture

It's like watching Cinemascope in your neighborhood theater . . . but these movies are taken with your own camera, shown with your own projector in your home!

ONE LENS DOES IT ALL! 50% more horizontal sweep . . . cuts down film costs . . . saves panning . . . super-realistic 2.1* screen ratio. A genuine anamorphic optical system, wonderful for both color and black and white.

KINOSCOPE is hard-coated and precision produced in Rochester, New York, home of the world's finest optics.

KINOSCOPE fits virtually all 8mm* and 16mm** cameras and projectors—no installation—uses standard filters as usual.

**16mm KINOSCOPE fits standard (Tiffen, Ednalite) filter adapters.

FOR VIRTUALLY ALL 8mm • $27.95 CAMERAS & PROJECTORS

Name your camera, lens, projector when ordering.

FOR VIRTUALLY ALL 16mm • $34.95 CAMERAS & PROJECTORS

*Kinoscope fits 8mm camera by means of Series C Adapter ($1.45, if ordered from us), fits all 8mm projectors.

Sensational! Famous German LENSES

SAVE 40% — for KINE EXAKTA • PRAKTIFLEX • PENTACON • ETC

All coated superbly color-corrected threaded for screw-in accessories

WIDEANGLE with pre-set diaphragm

35mm F:3.5	35mm F:2.5	28mm F:3.5
Angle 64° Focus from 18" $49.95	Angle 64° Focus from 29" $59.95	Angle 78° Focus from 12" $74.95

Deluxe leather case $3.80 extra

TELEPHOTO 85mm F:1.5 $99.95 — 135mm F:3.5 $34.95

Deluxe leather case $3.50 extra

FOURLITE BAR (illus.)

In luggage type carry case, folding, made of 24" heavy gauge steel, with 2 switches (bulbs not incl.) **$4.98**

Sh. Wt. 7 lbs.

BARLITE

$2.49 ALL METAL

Accepts two reflector floods. Ideal for stills and movies, color and b&w.

UNBEATABLE VALUES *Shpg. Wt. 3 lbs.*

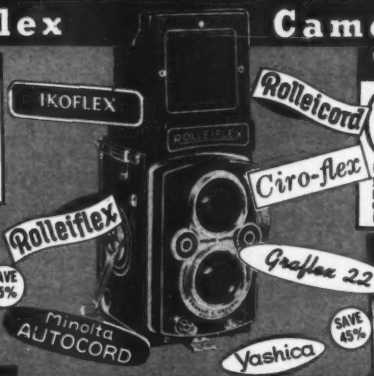
JUMBO PRESS BAG

Top Grain Cowhide **$15.89**

16"x 11"x 6", the size bag you expected to pay $50.00 for! And made of a beautifully finished topgrain cowhide, too! No zippers—just bend cover back and everything becomes accessible. Felt-covered adjustable partition, imported hardware, long shoulder strap, attached to strap around bag for easy carrying of tripod. *Shpg. Wt. 6 lbs.*

ECONOMY SIZE, 11" x 9" x 6", same construction as above 10.49

Spiratone Specializes in...and Saves You Plenty on Twinlens Reflex Camera Accessories



FIELD LENS $2.00

SAVE 80%

A SENSATIONAL SPIRATONE EXCLUSIVE WORTH 2½ TIMES AUCH

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisibly dark corner image ten times brighter! No installation—just drop fieldlens onto groundglass. Postpaid.

Deluxe Field lens with clear centerspot for easy focusing $2.49.

For Rollei, Graflex '22', Ciroflex, Ricoh, Minolta, all others

MAGNIFYING HOOD $2.95 PPD

FOR ALL TWIN LENS REFLEX CAMERAS

SAVE 45%

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rolleiflex, Graflex 22, all others

COMBINATION OFFER: Magnifying Hood plus deluxe Fieldlens....$4.50

2¼ SQ. GLASS BINDERS AS LOW AS 5¢ Ea. in quantities

SAVE 55%

At last—an economical type-on mount with 2¾ x 2¾ outside dimensions to fit standard viewers, projectors. Each binder comes complete with two glasses. *Sh. Wts. 4, 7, 12 & 36 lbs.*

50 for $3.85—100 for $6.95—400 for $24.00—1200 for $90.00

Sample Package of 12—$1.25 *postpaid*

35MM ADAPTER FOR ALL TWINLENS REFLEX CAMERAS

SAVE 40%

Without installation, the Junior Minidapter enables you to use 35mm film in your 120 Rolleiflex, Rolleicord/Ciroflex, Graflex 22, Minolta, etc. —yet, you can change back to your regular size any time you wish. Minidapter comes complete with groundglass mask, carrying case, cartridge adapters, counter, ready for use. *Shpg. Chge. 15c* **$3.95**

SR. MINIDAPTER has additional finder (for vertical and horizontal shots), special bracket for finder and counter. **$5.95**

REG. $9.95

4 FT. COILED FLASHCORD $2.35 PPD.

For New ROLLEI with lock

Name your gun when ordering.

SPLIT-IMAGE RANGEFINDER

NOW—for the Twin Lens Reflex fan

SAVE 50%

- For Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Minolta (no others).
- Breaks straight lines at an angle until perfect focus is reached.
- Wonderful for poor light focusing.

Rangefinder is built into groundglass which replaces your present groundglass. Complete instructions supplied, simple installation for your local mechanic can do it at nominal cost). A "must" for the photographer who insists on perfect focus. REG. $4.95 **$2.49** PPD.

AUX. TELEPHOTO & WIDEANGLE LENSES

SAVE 45%

for Rollei (except 2.8), Ciroflex, Graflex 22, Minolta, Yashica, Ricohflex, etc. **$16.95** OR $29.95 FOR SET in double leather case

Focus, compose on groundglass — no guesswork! Lenses fit like filterholders, no installation. Coated, color-corrected — no exposure increase needed.

PARALLAX-ADJUSTER FOR ALL TWINLENS REFLEX CAMERAS

$7.98 Compensates for difference between viewed and exposed images — works even with extreme closeup lenses!

EYELEVEL FINDER for ROLLEI, CIROFLEX, GRAFLEX 22, MINOLTA

SAVE 40% — REG. $8.95

- At last — an expensively finished optical device which shows a right side up image for easy eyelevel focusing!

$4.98

Clips instantly on and off reflex hood! Highly corrected optics, all metal construction. Name camera when ordering. *Shipping Charge 20c*

Sensational Sale in Bayonet Mount PARALLAX CORRECTING CLOSE-UP SET FOR ROLLEI F:3.5, MINOLTA AUTOCORD $2.95

Perfect closeups every time—sets fit cameras without any adapters, are guaranteed to equal $20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". *Sh. Ch. 10c*

	Each set	Both for
ROLLEI 2.8C, B MODEL	9.95	17.95
CIROFLEX, GRAFLEX 22 MODEL	3.95	7.35

BOTH FOR $5.79

GROUND & POLISHED COVER GLASSES

SAVE 40%

		Sh. Wt.
2 7/16 x 2 7/16	100 for $1.79	4 lbs.
	300 for $4.30	10 lbs.
2 11/16 x 2 11/16	100 for $1.90	4 lbs.
	300 for $4.90	11 lbs.

SLIDEBINDING TAPE—12 yds. 79c; 36 yds. 2.10

Name your camera when ordering — many other accessories in this advertisement (cable releases, gadget bags, tripods, etc.) also well suited for your Twinlens. If in doubt, write us!

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges.

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When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC.

49 WEST 27th ST., NEW YORK 1, N. Y.

SEND MAIL ORDERS TO: 135-06 NORTHERN BLVD., DEPT M2 FLUSHING 54, N. Y.

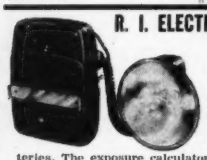
SAVE SHOP BY MAIL AT FOTOSHOP

SUN RAY MASTERCRAFT 23 ENLARGER

An exceptionally good value in a 2¼ x 3¼ enlarger. You get precision focusing, with pin point accuracy on a single track friction rod. Special open jaw negative gate for efficient scratch-free negative insertion. Interchangeable lens board. Glass negative carrier with assorted size fibre masks. 14"x18" baseboard. Opal diffusing glass, 75 watt opal enlarging bulb. Condensers and glassless masks available as accessories. **Complete with 3½" f4.5 coated Elgeet lens. Iris diaphragm.**

Val. 65.50 **$44.50**

R. I. ELECTRONIC FLASH MODEL III



A flip-of-the-switch converts this portable electronic flash from AC to Standard 4 "D" cell operation. Lowest cost per flash, .80 for new set of batteries. The exposure calculator puts an end to guesswork when setting camera. Shock absorber head design protects reflector. Special components give you more flashes per battery life. It's new body hugging carton makes for more comfortable carrying. In eye-appealing gray, two-tone, scar-resistant Balteron.

LIST 54.95 **SALE PRICE $34.95**

Camera Cord $2. extra. Specify Camera.

LOW-COST SLIDE PROTECTORS

Prevent scratches, fingerprints; made from Kodapak sheet. May be used for all standard cardboard mounts. Sealed edge.

2 x 2 protectors:	Stereo protectors:
100 for 1.98	100 for 2.79
300 for 5.40	300 for 7.25
1000 for 17.00	1000 for 21.00

NEW! AT LOWEST PRICE EVER! 2-WAY ELEVATOR FAIRFAX TRIPOD

Constructed of high strength aircraft aluminum throughout, this 2-WAY ELEVATOR FAIRFAX TRIPOD is a real classic. Precision machined bearings carry the elevator column up and down . . . guarantee smoother operation without rattle or shake. Full size but lightweight and compact.

LIST 21.95 **SPECIAL $12.95**

FLASHBULB SALE! Buy them by the case and Save. Nationally advertised #5 lamps. (case of 120) list $15.60 ..... $8.95

GENUINE G.E. FLASHBULBS by the case.

M2	(Case of 120)	list $12.00	$8.40
SM	(Case of 120)	list 18.00	12.60
#5	(Case of 120)	list 15.60	10.92
5B	(Case of 120)	list 19.20	13.44
#6	(Case of 120)	list 18.00	12.60
6B	(Case of 120)	list 22.80	15.96

BAYONET COATED FILTERS SAVE 30%

FOR ROLLEI F:3.5, Minolta Autocord each **$2.98—3 for $8.49**

Your choice of red, green, yellow, 82A, 80B, 85C, Skylight SPECIAL SHADE **$2.98**

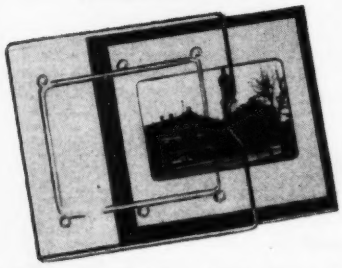
SPOTOMATIC ENLARGING METER

Tells in one easy reading the correct paper contrast, exposure time, negative control. Eliminates guesswork. Reg. 12.50 8.95

Mail orders filled. Add approximate postage. 20% deposit on C.O.D.'s. All items subject to prior sale.

FOTOSHOP 134 WEST 32nd ST. New York 1, N. Y.

The *Easiest* Slide Mount to Use



IT'S "AIREATED"! Exclusive aireation keeps slide and mount at even temperatures. Eliminates film buckling and popping.

MODEL 986 BOX OF 20, ONLY $1.69

JUST TRIM AND INSERT! A slight trim—and Redi-Mount slips into Compco Mount. Saves time, work, bother. Keeps color transparencies free of fingermarks or scratches.

THE NEW

COMPCO "Aireated"

One-piece mount for all 35mm. 2x2 transparencies

The *easiest* way to protect permanently your treasured transparencies. *No popping, no film buckling*—perfect projection. *It holds the complete Redi-Mount*—no need to remove film from Redi-Mount. *It's one piece*—nothing to assemble or snap together. Especially good in automatic or semi-automatic projectors. Send 10c for sample.

COMPCO Corporation
2267 W. St. Paul Ave. • Chicago 47, Ill.

I enclose 10¢ for Sample of the revolutionary new Compco "Aireated" Slide Mount.

Name_____
Address_____
City_____ State_____
My Dealer's Name_____
Address_____

HARRY CALLAHAN

(Continued from page 54)

exhibition in which he was well represented, he recalled those early years. "In all that time, I really didn't know what I was doing. When our camera club in Detroit invited Ansel Adams to give a 10 day course in photography—that's when I first began to find myself. For the first time I met a serious photographer who lived, breathed and expressed himself in his work. It was through him that I first heard of Alfred Stieglitz and became aware that a man's whole life could be spent in what I, up to this time, thought of only as a hobby."

With characteristic simplicity, he also said: "Up to that time I had no knowledge of the arts in any way. I loved to play and had done absolutely nothing in the way of school work. I had a job, but I was not interested. It was then for the first time that I was able to achieve a satisfying photograph and I became completely obsessed with photography. This feeling has always remained."

Clarification of aims

Until the end of 1945, Callahan worked as a processor in the photo lab at General Motors. All the while, every spare moment was given to teaching himself and making pictures. In the files at the Museum of Modern Art in New York is a most revealing letter in which he shows a charming ingenuousness and an unswerving attitude toward his work. Dated January 30, 1946, it was addressed to the Curator and was one of the many applications submitted for a photographic fellowship: ". . . I can honestly say that for the past five years I have devoted every spare moment to thinking about and doing photography as a means of expressing my feelings and visual relationships to life within me and about me. During this time, I have given myself three short personal fellowships—two of 2 months each and a present one of 4 months. They are little projects in themselves and allow me to photograph.

"My project," were he to receive the grant, "could be only to photograph as I felt and desired, to regulate a pleasant form of living, to get up in the morning—free to feel the trees, the grass, the water, sky or buildings or people—everything that affects us; and to photograph that which I saw and have always felt. This I know, is not a definite project because life itself is not definite, but it could be part of a lifetime project to help keep photography alive at least for me and with the hope that it would be alive for someone else. . ."

Characteristic of his work at the time were photographs that recorded camera

(Continued on page 102)

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- ASA calibrated

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- Fits in accessory clip
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- Increases picture area 50%
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- All Metal Construction

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Cine Kodak Model 25, F:2.7	.....	21.[illegible]
Cine Kodak Mag. F:1.9	149.50	[illegible]
Cine Kodak Brownie F:2.7	37.50	[illegible]
DeJur Citation, F:2.5	77.50	[illegible]
DeJur Fadematic, Mag. F:2.5	127.[illegible]	49.[illegible]
Revere 88, F:2.5	74.50	27.25
Revere Mag. F:2.5	[illegible]	[illegible]
Revere 80, F:2.5	[illegible]	[illegible]
Revere 84, Turret, F:2.5	[illegible]	[illegible]
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B & H 253 'Monterey' 500W	79.95	[illegible]
B & H 'Regent' 500W. case	159.[illegible]	[illegible]
DeJur 750, case	166.[illegible]	[illegible]
Keystone K 100 latest, case	[illegible]	[illegible]
Keystone K95M, wide field	124.50	[illegible]
Keystone K 109, splicer, case	169.[illegible]	[illegible]
Kodak Brownie, case	62.[illegible]	[illegible]
Revere 85, 500W	114.50	[illegible]
Revere 90, 750W	149.50	[illegible]

16mm MOVIE CAMERAS & PROJECTORS

B & H Autoload, Mag. F:2.5	17[illegible]	[illegible]
B & H 70DA, F:1.9	[illegible]	[illegible]
Cine Kodak Mag. 16, F:1.9	[illegible]	[illegible]
Cine Kodak Royal, F:1.9	179.50	[illegible]
Keystone K[illegible] Mag. F:2.5	[illegible]	[illegible]
Mansfield [illegible] 100'	38.75	.....
Pathe Super [illegible] F:1.9	489.50	211.95
Revere Mag. 16 F:1.9	182.50	66.75
Rever Turr. F:1.9	194.50	123.75
Victor IV, Turret, W.A. case	278.00	91.25
Vistascope 16m	125.00	64.75
B & H Diplomat W.A. case	299.85	144.[illegible]
Keystone K161, splicer, case	169.50	[illegible]
Revere 48, 750W	160.00	[illegible]
KODAK FSION, Sound	548.00	[illegible]
Victor Model 40, Sound	520.[illegible]	[illegible]
B & H 285C, Sound	449.95	[illegible]
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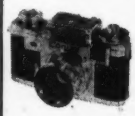

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Graflex B, 3x4, F:4.5	.....	[illegible]
Graflex Super D 3x4, autom.	289.50	98.00
Kodak Chevron, F:3.5 Rfdr.	99.50	73.50
Kodak Medalist Ektar F:3.5	...	[illegible]
Kodak Medalist II, Ektar F:3.5	..	[illegible]
Nakina IIIS F:2.9 synch.	37[illegible]	[illegible]
Mamiyaflex Auto, F:3.5 ctd	[illegible]	[illegible]
Minolta Autocord, F:3.5	[illegible]	[illegible]
Minolta Autocord 'L' Exp. meter	[illegible]	[illegible]
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Primarflex, Tessar [illegible]	[illegible]	49.50
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AO Executive 300, [illegible]	69.[illegible]	39.95
Brumberger 2¼x2¼ [illegible]	[illegible]	.....
LaBelle [illegible] autom [illegible]	[illegible]	54.75
Rev[illegible] 300W [illegible]	69.50	34.95
R[illegible] 500W [illegible]	89.95	58.75
TDC Ro[illegible]	149.[illegible]	88.95
TDC [illegible] 300W	7[illegible]	43.95
TDC 2¼x2¼ [illegible] W.	[illegible]	32.50
TDC [illegible] Projector [illegible]	[illegible]	49.50
TD[illegible] David 500W	[illegible]	73.95

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127mm Ektar F:4.7, Superm	91.50	39.50
135mm Zeiss Tessar F:4.[illegible]	99.50	29.00
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[illegible] F:3.3, Ilex	250.00	165.00

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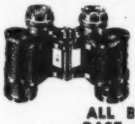
NIKON BINOCULARS



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8x50	125.00
9x35	109.50

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Camera, compartment case, B.C. flash-gun, 3 films — BRAND NEW $71.50

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35mm Angenieux F:2.5 W.A.	99.50	52.00
35mm Elmar F:3.5 W.A.	.....	43.50
35mm Summaron F:3.5 W.A.	102.00	53.95
35mm Nikkor F:3.5 W.A.	89.50	49.00
35mm Biogon F:2.8 W.A.	.....	67.00
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HARRY CALLAHAN

(Continued from page 98)

and light movement over such basic material as coal and water, as well as pictures which abstracted fragile lines from ash-cans, water fountains and rococo man-holes. Even then his ability to conjure up a feeling of nature-like beauty within the confines of a city-world were marked. To this day, his photographs of a park, or a lawn, have a touch of magic about them, creating as they do a scene of weird quietude within the heart of a big city.

Possibly the first time that any pictures of his appeared was in an early 1946 issue of a now defunct photo magazine. In a short personal statement, accompanying them, he indicated the harmony and happiness of a man completely absorbed in his field, and in the adventure of experimental work. "Taking them (pictures of weeds in the snow) was a standard photographic problem. There was no sun and I was not interested in snow textures, but in the lines that the weeds made. So, I doubled the normal exposure on the snow and over-developed the negative.

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And possibly in self-justification or in rebuttal to those who failed to understand the shock, the intent or the honesty of abstract photographs, he added: "The photographs that excite me are photographs that say something in a new manner; not for the sake of being different, but ones that are different because the individual expresses himself."

After a six months photographic tour in New York in 1946, Callahan returned home to Detroit and was shortly invited to join the teaching staff at the Institute of Design in Chicago, under the directorship of Moholy-Nagy. Moholy-Nagy was representative of the new spirit in the visual arts which he and such men as Walter Gropius have helped to shape and bring over from Europe. It was the spirit of a "new vision" which was to reshape in the most practical fashion architecture, typography, advertising and photography. Although it is better known for its crusade of functionalism, equal encouragement was given to young artists to experiment with new forms and to make purely personal

(Continued on page 106)

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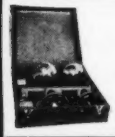


4-LITE FOLDING MOVIE BAR LIGHT
with sturdy metal case and 7 ft. HEAVY duty cord
reg. $16.95 SALE $7.50
Bulbs remain on bar when in case $1 each with purchase of bar.

EDITING EQUIPMENT

	Reg.	SALE
Mansfield 8mm Action Editor	$39.95	$18.95
Mansfield DeLuxe 8mm Portable, w/case	46.00	25.95
Kalart 8mm Action Editor	39.95	26.95
Craig 8mm or 16mm Portable w/case	79.50	53.95

All Editors include Rewind, Splicer & Baseboard

Brand New! **Famous Make**

ELECTRONIC FLASH

- Needs only 4 small batteries
- Exposure calculator dial
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- GE flash tube gives constant flash value and exposure
- Comes with 4 batteries, camera bracket, and AC line cord.
- **ONE YEAR GUARANTEE!**

List Price..$54.50 AWON SPECIAL.. $29.95

BRAND NEW
ELECTRONIC FLASH OUTFITS

	Reg.	AWON PRICE
Jet, A.C. or Batt	$70.00	$44.95
FR Model 2, AC or Batt	54.95	37.95
Matador IS	99.95	56.95
Mecablitz	54.95	35.95

And your old flashgun in trade

Sensational Value **Brand New**
TELEFOTO and W. A. Aux. Lenses

The most outstanding value ever! Your choice of Telephoto or Wide Angle. All one price—regardless of your camera. A low, low price of **$16.50**

Argus A2	Ciro f3.5, f2.8, F	Kodak Tourist f4.5
Argus C, C2, C3, C4	Contessa f2.8	Mercury II
Ansco Speedex Special	Contaflex	Polaroid
Ansco Speedex	Edinex I, Xenon f2	Retina
Ansco Titan	Flash Bantam	Revere
Bell & Howell	Keystone	Retina IIa, IIc, IIIc
Bolex C8, B8, H8, H16	Kodak 35 RF	Vigilant
Baldina	Kodak Pony 828, 135	Graphic 35
Bantam Special	Kodak Signet	Contina I, II, IIa
Boisey E, B2, C		Ikonta f3.5, f2.8
		Vitessa

and most other cameras. Specify camera
Save an extra $3. Buy both for just $29.95

TRIPOD SALE!

	Reg.	SALE
Quick Set Super, 3 Sect., Elev., w/Pan Head	$32.50	$22.95
Quick Set Latest, 3 Sect., Elev., w/Pan Head	29.50	17.95
Star D-18, 3 Sect., w/Pan Head	15.40	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	21.50	13.30
Continental Mark III, 3 Sect, w/Swing Over Tilt	25.95	16.95

Brand New! Clearance sale!

QUICKSET ELEVATOR TRIPOD
Geared, crank-operated elevator. Sturdy, 3-section tubular legs. Extends nearly 6 feet. W/panhead.
Reg. $29.95 SALE $16.88

Fabulous Half-Price STEREO Offer

NORD STEREO PROJECTOR

- f3.5 ctd. lenses
- Full focus & alignment
- Twin optical systems
- Dual 500W. lamps
- Fan cooled
- All metal
- Takes all mounts

Reg. $99.50 SPEC. $49.95

ILOCA STEREO II

- Famous German Import
- Flash synch.
- Matched ctd. f3.5 lenses
- Prontor S shutter (1 to 1/300)
- Double exp. prev.
- Built-in self timer
- Standard 35mm B&W or color film

Reg. $125 SPEC. $49.95
Case $6.95

EXTRA Buy Both for the amazing low price of $94.95 and get a FREE leather case for your Iloca camera. This total value of $234.45 all for only..... **$94.95**

SPECIAL SALE!
METAL CASE for 12 Slide Trays

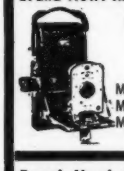
Dust-proof protection for your color slides. Holds up to 12—2x2" TDC, Viewlex or Airequipt Trays.
$4.95

12 Viewlex or TDC trays (Holds 432 slides) .... $ 4.95
12 Airequipt trays (Holds 432 slides) 16.95

NEW EXPOSURE METERS

The New **SEKONIC LEADER**, complete with case & chain. **AWON PRICE—$6.50**
New **SEKONIC COMPACT**, complete with case. Reg. $9.95. **AWON PRICE—$6.50**
NORWOOD DIRECTOR M-2
List $32.50 **AWON PRICE—$23.95**
DEJUR DUAL-PROFESSIONAL
List $26.95 **AWON PRICE—$17.95**
G.E. DW-68
List $26.50 **AWON PRICE—$17.95**
Like New **WESTON DR** Direct Reading
List $18.00 **AWON PRICE—$12.95 incl case**
Case for any of above—$1.95

Brand New! Increasingly popular



POLAROID LAND CAMERA
(Picture-in-a-minute)

	List	AWON PRICE*
Model 80 (2¼x3¼)	$ 69.95	$51.95
Model 95A (3¼x4¼)	89.75	65.95
Model 700 (3¼x4¼)	125.00	98.95

* Plus your old camera in trade!

Brand New! 1956 Disc. Models with Factory Guarantee & Registration

EXAKTA VX
With IHAGEE Pentaprism and split-image rangefinder

with 58mm Biotar Auto, f2	$274.00
with 50mm Xenon Auto, f1.9	279.00
with 50mm Tessar Auto, f2.8	228.00
with 50mm Westanar Auto, f2.8	207.00
with 50mm Westagon Auto, f2	235.00
case for any of above	9.95

KODACHROME PROCESSING

35mm x 20 exp., mtg.	$1.05
35mm x 36 exp., mtg.	2.05
8mm x 25 ft. dble.	1.05
8mm x 25 ft. mag.	.65
16mm x 50 ft. mag.	1.05
16mm x 100 ft. roll	2.55

All film returned via insured mail.
Check or Money Order must accompany film.

Brand New!

CANON V
50mm f1.8 ctd lens
List ..$325.00
AWON PRICE $215.00
Case .....$13.95 and your old camera

Brand New! Famous
Soligar Reflex Camera Outfit

featuring the Soligar I—Twin lens Reflex with f3.5 ctd. lenses; Speeds to 1/300; FX Synch; Ground Glass Focusing; Geared Coupled Focusing Lever; Body shutter release.

List $34.95.....Soligar I
List 7.95.....Case
List 5.95.....Flashgun

A $48.85 value at AWON'S special combination price of $26.95

Reflex II	List $47.95	$35.95
Reflex III	List $59.95	$42.95
Reflex 66	List $99.50	$69.50

Brand New! Amazing Value!

MINOLTA AUTOCORD
Automatic wind; sharp f3.5 lenses; MX synch.
Reg. $99.50 SPECIAL. $69.50
and your old camera
Case $9.95

Brand New!

RETINA III C
Interchangeable lens; built-in exp. meter; f2 ctd lens; MX synch.
List $190.00 SPECIAL. $127.00
plus your old camera
Case $9.95

Brand New! Awon special!
KINOSCOPE
Wide Screen Attachment

Attaches easily to your camera and/or projector for wide screen movies. Simple to use. Gives 50% more horizontal coverage, less panning, lower film costs.

For most 8mm Cameras & Projectors..... **$25.95**
For most 16mm Cameras & Projectors..... **$34.95**

FREE With either 8 or 16mm KINOSCOPE, a 2-piece Kinoscope Finder, Reg. $6.95.

AWON FILMS

Postage & Insurance must be prepaid. Items marked "FREE" must be requested at time of purchase to be acknowledged.

108-M West 29th Street, New York 1, N. Y. LA 4-6376

AWON FILM WHOLESALERS!

108-M West 29th Street
New York 1, N. Y. LAckawanna 4-6376

This 1957 dated film is in its original sealed package *fully guaranteed by the manufacturer.* Day. or Tung. Price includes processing & mounting (35mm)

Size Lots of 3—EA.	Kodachrome
8mm x 25' dble. roll	$2.65
8mm x 25' dble. mag.	3.50
16mm x 50' mag.	5.25
16mm x 100' roll	7.75
35mm x 20 exp.	2.45
35mm x 36 exp.	3.80

BULK FILM SPECIAL

1—Brand New Daylight Film Loader
100'—fresh dated negative film
5—film cartridges

$5.95

FRESH MOVIE FILM

1958 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Plus X or XX	2.00
16mm x 100' Ansco	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 100', Sound, ASA 50	5.40
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX ASA 100	3.25
8mm Mag. B. & W.	2.00

BUY SIX . . GET ONE EXTRA FREE

SPECIAL PURCHASE!

Brand New
WESTON MASTER II
Exposure Meter

Reg. $33.45 SPECIAL . . **$18.95**
complete with leather everyeady case

★ ★ FREE! ★ ★

With every film purchase of $25 or more—Except Kodachrome or Anscochrome — you get a FREE 1 year subscription—$4 value—to Modern Photography or another Camera magazine of our choice.

16mm x 400' BULK KODAK REVERSAL MOVIE FILM

ASA 24	ASA 50	SUPER XX (ASA 100)
Single or Double Perforation	Single or Double Perforation	Double Perforation
$6.95	$6.95	$7.95

BULK MOVIE

Fresh DuPont Stock ASA 50

8mm x 400' dble. . . $5.95 8mm x 1600' dble. . . $22.00

Camera spooled . . . No processing

8mm x 100' dble. $1.79
8mm x 25' dble. 7 for price of 6! . . . . . 60¢ ea.

MOVIE—QUANTITY DISCOUNTS
B&W ASA 50 REVERSAL NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	$8.95	$4.95	$2.75
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	49.50	29.50	17.95

*Camera spooled

Black & White Movie Film Processing Service

8mm x 25' Dble.	$ .55 ea.
16mm x 100'	$1.00 ea.
16mm x 50'	$ .65 ea.

ANSCO COLOR 1956 DATE

Daylight or Tungsten

35mm x 112'	$18.95
35mm x 50'	9.95
35mm x 27½'	6.95
35mm x 20 exp. in metal cartr.	1.20 ea.
6 for $5.50	12 for $10
35mm x 50' Tung	$6.95
35mm x 20 exp. Tung	6 for $4
620 Tungsten	6 for $2.00

Brand New DARKROOM ACCESSORIES

	List	SALE
Yankee Loadomat 20 Tank	$10.95	$ 7.30
Yankee 4x5 Utility Tank	2.95	2.10
Yankee 4x5 Agitank	8.95	6.95
Yankee Safelight w/3 filters	4.95	3.89
Airequipt 4 way fixed easel	8.07	4.95
Airequipt Dialmaster Easel, 11x14	17.06	11.95
Airequipt Photocrat 4x5 Printer	14.34	9.95
Airequipt Jr. Printer, 4x5	10.77	7.55
Brumberger 5x7 Adjust., Metal Printer	24.95	17.50
Brumberger 5x7 Safelight, OA	5.95	3.99
Brumberger 8x10 Paper Safe	13.95	9.80
Fedco Focus Rite Enlarging Aid	2.25	1.75
Fedco No. 100 Dryer, 11½x15	9.95	6.75
Gra Lab No. 168 Luminous Timer	22.95	16.10
Premier A2 Roto Dryer, 12x20	27.50	18.95
Premier A2 Roto Dryer, 24x28	49.95	33.95
Premier 12½" Trimmer, w/guide	8.90	6.25
Premier 15" Trimmer, w/guide	17.00	11.95
Premier 12" Deckled Edged Trimmer	9.15	6.69
Staticmaster 1" Brush	4.95	3.50
Spot-O-Matic Enlarging Meter	12.50	8.75

AERO EKTACHROME FOR MOVIE FANS—ASA 40

8mm x 100'—$4.75 16mm x 100'—$4.75
3 for $13.25 Proc. not Incl.

Aero EKTACHROME ASA 40

with 1½ gallon processing kit

5¼ x 20'	$5.95
5¼ x 40'	$7.95
7 x 18'	$5.95
9½ x 40'	$9.95
35mm x 37½'	$5.95

EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $3.95

CUT FILM AND FILM PACK SPECIALS!

4 x 5 Ansco Process
Excellent for copy work. 25 shts. per box. 100 shts—$3.00
4 x 5 Infrared 100 shts—$3.00
8 x 10 Ansco Process Pan 100 shts—$3.95
Kodak Film Packs, #520 (2¼ x 3¼)
Plus X or XX 6 for $3.65
Kodak Matrix (10 shts) 10x12—98c 11x14—$1.25

16mm x 50' roll, Super XX $1.49
16mm x 50' Mag., Super X 2.50
Kodak Proc. Incl.

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00

Special Sale!
POLAROID FILM

Type 31 (Model 80)	6 rolls for $ 6.00
Type 32 (Model 80)	6 rolls for $ 7.00
Type 41 (Model 95A, 700, 110)	6 rolls for $ 8.00
Type 44 (Model 95A, 700, 110)	6 rolls for $10.95

MICROFILE

Perforated or Unperf.
35mm x 100' $1.98
16mm x 100' 1.75

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616
6 rolls for only **$1.00**

Cut your own **4 x 5 SHEETS!**
Kodak 5" x 250' TRI-X, ASA 200
$6.95 roll

Save on Westinghouse #5 FLASHBULBS
$8.50
Per Case of 120

SPEED GRAPHIC CARRYING CASE

Rugged, steel-reinforced fibre construction. Fitted for 4x5 Graphic, holders, flashgun, reflectors, flashbulbs, film.
Orig. Cost $39.95. AWON PRICE **$79.95**

8mm KODAK SUPER XX

• ASA 100 • Proc. Incl.
25' dble. . $1.35 100' dble. . $3.95
Buy 6—One Extra Free

Fresh KODAK Negative Safety

Kodak Plux X or Super XX, Microfile, Infrared, Ansco Supreme or Background X
35mm x 100 ft. **$1.98 each**
FREE: 100' of ASA 24 with each 100' of above.

SPECIAL OFFER!

Slightly outdated
AERO EKTACHROME
ASA32 • 35mmx75'
$4.95

THIS MONTH'S SPECIALS

- 70mm x 100', Super XX film . . . . . $ 2.95
- 120 & 620 Kodacolor, Kodak Proc. Incl. . 3 for $3.75
- Telephoto Lens, 8mm., 1½", f3.5 . . . . . 4.95
- Wide angle lens, 7mm, f3.2, F.F. $11.95
- Cardboard Stereo Mounts 100 for 3.50
  1000 for 26.50
- Ansco 35mm Cardboard Mounts . . . 100 . . . . 1.00
  1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges . 4.95

All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE U. S. Excess

USE KODACHROME TYPE A FILTER—TUNG

35mm McGREGOR Color or DYNACOLOR
'57 date. Proc. & Mtg. Inc.

36 Exp.	3 for $6, 6 for $11
20 Exp.	3 for $5, 6 for $9
12 Exp.	6 for $4.75

AERIAL FILM

Recent date! In original metal containers.

LINAGRAPH Ortho Weston 24, 35mm x 100' 98¢ ea.
3 15/16" x 61" 5 for $1.10
INFRARED (Weston 50) 9¼" x 75" $4.00
5¼" x 20" . . . . . 2 for $1

KODAK XX

5¼"x9'	4 for $1
5¼"x20'	2 for $1
5½"x56'	1.20
7"x18'	1.00
7"x125'	$ 5.95
9½"x75'	7.95
9½"x200'	14.95

KODAK TRI-X

5¼"x20'	2 for $1
5½"x56'	1.20
7½"x62'	$ 2.98
9½"x75'	7.95
9½"x200'	14.95

16mm x 50' Mag., Orig Kodak Pack, Neg. $1.00
16mm x 100' Roll, Kodak Super XX, Neg. 1.75
8mm x 100' Kodak Super XX, Neg. 1.95

ANSCOCHROME. 1957 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 28' (orig factory pack) w/loader	7.98
35mm x 20 exp. . . . . $1.35 ea.	4 for 4.98
120 or 620	3 for 3.00
16mm x 100' roll (incl. proc.) $8.25	3 for $24.00

SPECIAL AWON OFFER! Bulk Film Special!

35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	98c
35mm x 100' Kodak Ortho Pos film	$1.50
35mm x 100' Ansco ASA 50	$1.50
16mm x 400' Positive Film	$3.95

35mm Fresh Bulk Negative Safety

Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1, #2 or #3—100' . . . . . $1.98 ea.; 400' $7.50

35mm x 20 Exp. Cart.

Plus X or Super XX or Tri-X or Infra Red or Microfile . . . . 6 for $1.50; 12 for $2.50

Send 25c for complete 52 page catalog listing all photo equipment at unbeatable prices!

CUT FILM SPECIALS

4 x 5—original box of 25 sheets—3 boxes for $3.50
Your choice of KODAK Infra Red: DUPONT X-F Pan; ANSCO Tri-S Ortho.
8x10—original box of 25 sheets—$2.50 per box.
Your choice of KODAK Infra Red: DUPONT X-F, Pan, Arrow Pan; ANSCO Super Pan Portrait, Process, Comm. Ortho. 3 for $6.50.
Ansco Color Day, or Tung. (10 shts. per box)
4 x 5 . . . . . $2.00 ea.; 6 for $ 9
8 x 10 . . . . . $3.95 ea.; 3 for $10

SPECIAL PURCHASE—LIMITED QUANTITY

8x10—Original Box of 25 sheets—$1.98 ea.
DuPont Process: Kodak Contrast Process Pan
10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.
11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.
11x14—Original Box of 10 sheets—$1.75
Commercial Ortho.

PAPER SALE

CONTACT PAPER—less than 1c a print

8x10½", SWGL, (100 shts) #0, #4	$2.50
8x10½", SWSM, (250 shts) #0, #1, #5	2.75
11x14", SWGL, (50 shts) #1, #4, #5	2.00
10x10", SWSM #1, 4 . . . . . 1 box (100 shts)	98c
8½x11" Reflex Copy . . . . . (100 Shts)	1.00
18x22" LWSM #1, 2 . . . . . 1 box (50 shts)	1.98
20x24" SWSM . . . . . (50 shts)	1.95
KODAK 35mm x 100' LWSM #3	2 for $1
Ad-type LW Flex. SM. 40"x30', #3	$2.00

Kodak Linagraph, 7"x600'	$2.95
Kodak Linagraph, 8"x200'	1.95

VARIGAM PAPER

10"x10", SWSM, 250 sheets . . . . . only **$6.95**

Brand New! SPECIAL—WHILE THEY LAST!

Famous Sun Ray Tripod

3-section, elevator, heavy duty Tripod.
List $21.95 SPECIAL **$11.95**

AEROEKTACHROME HIGH SPEED—ASA 32 CAMOUFLAGE COLOR FILM

at ridiculously low prices!
Used by USAF to detect camouflaged areas.
35mm x 20 exp . . . . 3 for $1.50 Processing
35mm x 75' . . . . . $3.50 Not Incl.

HIGH SPEED MOVIE

ASA 200, '56 date, Proc. Incl.
8mm x 25' Roll . . . . . $2.45 ea.; 3 for $7.95
8 or 16mm x 100' roll . . . . . 5.70 ea.; 3 for 16.20

Amazing results with LANTERN SLIDE PLATES

These are exposed and developed just like contact or enlarging paper. After developing, these plates can be used in your slide projector or mounted in a frame and backed by any colored paper for the effect you desire.

36 glass plates per box
2x2 . . . . . 2 boxes for $1 3¼x4 . . . . . 2 boxes for $1
11x14 . . . . . 6 per box $1.50

Fresh ASA 50 Aero Ektachrome

35mm x 20 exp. . . . . $1.50 ea. . . . . 4 for $5
Processing included
35mm x 40' Bulk . . . $5.00; 35mm x 75' Bulk . . . $7.50
35mm x 75' Bulk plus 4½ gal. devel. kit . . . $10.00

FREE on request with every roll of 35mm color film 1 roll of 20 exp. 35mm B&W film!

BRAND NEW!

For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $34.50 AWON PRICE—$21.95

Please include postage with all your orders.
20% DISCOUNT on all new cameras, projectors, etc.
Before you buy . . . get our low price . . . write now . . .

AWON FILMS
108-M West 29th Street, New York 1, N. Y.

Quality
COLOR
prints
as low as 6 for $1

6 wallet size
(app. 2x3) from 35 mm and 828 slides $1
25c each

5 wallet size
from 120 and 620 transparencies $1
30¢ each

3 album size
(app. 3x4) from transparencies $1
40¢ each

2 giant size
(app. 4x5) from transparencies $1
60¢ each

Portrait Size (5x7)
85¢ ea.; 3 for $2.25 —
Salon Size
(8x10) $1.75 ea.; 2 for $3.25

COLOR PROCESSING
Anscochrome-Ektachrome
620, 120; 35mm (20 exp.) and 828 including mounting, per roll $1.00

Kodacolor roll film, any size 75¢

KODACOLOR
4 PRINTS $1
(Reg. size)
5 x 7 $1.40 8 x 10 $3.25

Minimum order $1.00; sorry no C.O.D.'s

RUSS
PHOTO SERVICE
P.O. Box 323B, Cooper Station
New York 3, N.Y.

HARRY CALLAHAN

(Continued from page 102)

expressions. Not by accident has such a school numbered among its staff such photographers as Aaron Siskind, Wayne Miller for some time, and also Harry Callahan.

Not until 1949 did Callahan's work begin to receive wide recognition and display. Comparatively obscure, he was brought to the attention of Steichen, who immediately was delighted with his gifts. Soon afterwards, his pictures were featured regularly in exhibitions arranged by Steichen for the Museum of Modern Art. Since that time he has been represented in eight different showings, including the "Family of Man."

At the start of his career, Callahan worked with an 8 x 10 camera in order to control his composition and eventually tried the freedom of a miniature camera. Today, while using five different cameras, he seeks for a mixture of control and freedom—such as compensating the randomness of a fast-action lens with the design qualities and dark-room manipulations of multiple exposures. In matters of techniques, he has no fixed favorites; "I shift from my concern for the medium and the subject. I will work for a while just in terms of the medium and what it can do—trying different equipment, techniques and idea."

Callahan believes his insights cause his photography to change. It is not, he adds that "the photographs become better, but they should express more maturity. Creativity can only be measured by the value of an individual's whole photographic life from beginning to end, and not only in the value of individual pictures. Becoming a father has had a very deep effect upon me. For the first time I understand parenthood and a new kind of love. The sound of children's voices was new."

Callahan's vision is fresh and therefore his work has a quality of shock in its pattern and design. His subject matter, invariably so simple, works to heighten the dramatic effect of his style. A rarity in any field, he looks at photography as a complete way of life, which allows for little compromise. He works for himself, and to please himself only. No doubt it has meant loneliness and deprivation. But for a person with determination it insures privacy and the freedom to grow from year to year, to explore new types of picture-making and new facets of one's own personality.

The thoughts of Harry Callahan are exposed, undisguised on his photographs. Wayne Miller, friend and photographer, has pointed it out. "He's a rare person and a rarer photographer still. There's only one world for him . . . purity." —THE END

TREMENDOUS VALUES

CLEARANCE SALE
SOUND OR SILENT CARTOONS APPROX. 400 ft. . . $4.95
For Home Use Only

ANSCO COLOR IN BULK
16mm—4c per ft. ..... min. order 50 ft.
8mm—25 ft. on camera spools $1.25
100' 8mm $5.00
(Processing not included)

PHOTOGRAPHIC CONTACT PAPER
Eastman Kodak SW Semi-matte—Contrast #4
100 sheets per box 10 x 10 ..... $2.50

MOVIE FILM SPECIAL
100' 8mm double
Packed on 4 Camera spools 25' $1.79
processing not included

SPECIAL OFFERING IN 8mm AND 16mm COLOR SUBJECTS
(CARTOONS AND FAIRY STORIES)
50 ft. 8mm ..... $ 2.00
200 ft. 8mm 7.50
100 ft. 16mm 5.00
400 ft. 16mm ..... 20.00 (silent)
400 ft. 16mm ..... 25.00 (sound)

ROLL FILM
#127, 120, 620, 116, 616
Black & White 10 for $1.95
120 & 620 color ..... 75¢ a roll
35mm 20 exp. B&W ..... 25¢
35mm 36 exp. B&W ..... 49¢
AERO EKTACHROME #120 and #620
Weston 40 ..... 3 for $2.85
35mm 36 exp. TRI X ..... 50¢ a roll.
Minimum order 4 rolls

35mm BLACK & WHITE BULK
ANSCO FINOPAN $1.25 (Weston 24) Kodak
Super X or Double X $1.40

Bulk MOVIE FILM 8mm or 16mm
1500' (30 50' rolls) $11.50 16mm
50' rolls .45 8mm & 16mm 100' rolls .90 8mm & 16mm
1350' (25' rolls) $9.95 16mm
400' rolls $3.60 8mm & 16mm
(this is a fine grain)
PANCHROMATIC REVERSAL FILM
Processing not included

35mm COLOR FILM
Available in tungsten and daylight
Available in ANSCO TUNGSTEN 35mm x 100' . . $22.00
AERO EKTACHROME—DAYLIGHT SPEED—100 ASA 20 exp. rolls, including proc . . . . $1.50 (3 for $4.25)
20 exp. rolls INDOOR ANSCO COLOR
$1.00 (3 for $2.75)
AERO EKTACHROME CHEMICALS— 1½ gal. . . . $2.95

MOVIE FILM

Size	B&W	Colo.
8mm 25' dbl. roll	$1.15	$2.25
8mm 25' dbl. mag.	1.75	3.00
16mm 100' B & W available in both sound or silent	2.50	5.95
16mm 50' magazine	1.90	3.50

Processing included—
With purchase of 6 rolls B & W of any size—ONE FREE
16mm Kodachrome, 100 ft. roll $4.95
To be sent directly to Eastman Kodak for free processing.

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CARTOONS & COMEDIES
Religious Films and Old Time Masterpieces such as COVERED WAGON, LOST WORLD, DANCING MOTHERS (with Clara Bow). Also 16mm 100' and 8mm 50' subjects—such as—MUTT & JEFF, WALT DISNEY, OUR GANG, TOM MIX, JOE E. BROWN, $1.50 for 16mm 100' as well as the 50' 8mm. CHARLIE CHAPLIN COMEDIES AVAILABLE in silent or sound—50 different subj. $15.00 sound $10.00 silent. (Write for catalog on features).

DEVELOPING SERVICE AVAILABLE
100' 16mm B&W $1.25
8mm 25' double ..... .60
Include postage with all orders

ALL FILM
Dept. M, 243 West 55 St., N. Y. 19, N. Y.

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MOVIE KODACHROME

PROCESSING INCLUDED IN PRICE
FACTORY PACKED—1 YR. EXP. DATE

8mm—25 Ft. Double	16mm—100 Ft. Roll
3 ROLLS ..$9.49	1 ROLL ...$8.50
6 FOR ...18.50	3 ROLLS ..24.99
10 FOR ...29.99	5 FOR 39.99

8mm—25 Ft. Mag.	16mm—50 Ft. Mag.
3 MAGS. $10.99	3 MAGS. $16.50
10 FOR .. 35.55	10 FOR .. 52.50

Stereo KODACHROME

FACTORY PACKED—1957 DATED
Stereo Processing Included in Price

15 STEREO EXP.	28 STEREO EXP.
1 ROLL ..$3.29	1 ROLL ..$4.99
3 ROLLS .. 8.99	3 ROLLS ..14.25
10 ROLLS .27.99	10 ROLLS .43.99

35mm KODACHROME

FACTORY PACKED—1957 DATE
PROCESSING INCLUDED IN PRICE

20 EXP.	36 EXP.
3 ROLLS .$7.95	3 ROLLS $11.50
6 FOR ...14.89	5 FOR .. 18.75
10 FOR ...24.50	10 FOR .. 35.95

LENSES FOR NIKON, LEICA, CONTAX, CANON

	New	Used
21mm Biogon f4.5	199.00	103.50
25mm Nikkor f4	169.50	94.50
28mm Nikkor f3.5	149.50	89.50
35mm Elmar f3.5		37.50
35mm Summaron f3.5	98.00	54.00
35mm Nikkor f2.5	139.50	77.50
35mm Biogon f2.8	166.00	81.50
35mm Canon f2.8	99.00	58.50
35mm Xenogon f2.8	79.95	39.50
50mm Nikkor f2	106.00	59.50
50mm Nikkor f1.4	151.50	83.50
50mm Sonnar f2	119.00	71.50
50mm Summitar f2		44.00
50mm Summarit f1.5	177.00	84.95
85mm Canon f1.9	170.00	101.50
85mm Nikkor f1.5	299.50	167.50
85mm Sonnar f2	189.00	111.50
85mm Nikkor f2	175.00	99.00
85mm Summarex f1.5	360.00	169.50
90mm Elmar f4	90.00	44.95
100mm Canon f3.5	115.00	68.50
105mm Nikkor f2.5	152.50	83.50
125mm Hektor f2.5	147.00	79.50
135mm Canon f3.5	130.00	88.50
135mm Hektor f4.5	135.00	72.50
135mm Nikkor f3.5	135.00	74.50
180mm Nikkor f2.5	399.50	224.50
200mm Telyt f4.5 w/R.H.	250.50	129.50
250mm Nikkor f4	224.50	125.50

LENSES FOR EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used
28mm Angenieux f3.5	120.00	62.50
35mm Angenieux f3.5	79.50	49.50
40mm Makro-Kilar f3.5 D	114.95	62.50
40mm Makro-Kilar f3.5 E	89.95	42.50
50mm Angenieux f1.5	165.00	86.50
75mm Biotar f1.5	216.50	119.50
135mm Angenieux f2.5	179.50	95.50
135mm Triotar f1.4	85.00	48.50
150mm Tele-Megor f5.5	55.95	32.50
180mm Tele-Megor f5.5	82.95	47.50
400mm Tele-Megor f5.5	198.50	111.50

SLIDE PROJECTORS

	New	Used
A.O. Executive 500, semi, case, 40x40 Screen	121.45	58.85
A.O. Reviewer 500, case, 50x50 Screen	150.50	73.95
Argus 300, semi, case 40x40 Screen	103.50	49.50
Argus 300, 40x40 Screen	76.50	31.75
Kodak Signet 500, 50x50 Screen	128.50	59.95
LaBelle Prof. 75, case, 50x50 Screen	217.50	116.95
LaBelle Traveler 22, case, 40x40 Screen	125.50	59.95
Revere 555 case, semi 7-Trays 40x40 Screen	126.50	61.50
Revere 553 case, semi, 7-Trays 40x40 Screen	116.50	53.95
Revere 888 case, auto, 7-Trays 50x50 Screen	190.45	88.90
TDC Headliner 303, semi, case, 40x40 Screen	97.00	44.50
TDC Prof. 750, semi, case, 50x50 Screen	211.00	112.00
TDC Robomatic, auto, case, 50x50 Screen	186.80	95.50
TDC Deluxe Model D, semi, case, 40x40 screen	111.75	51.50

STEREO CAMERAS

	New	Used
Busch Verascope	269.50	134.50
Edixa Stereo 1A	59.95	29.95
Edixa Stereo 11A	79.95	39.95
Edixa Stereo 111A	99.50	49.95
Graphic Stereo, case	58.00	29.95
Kodak Stereo, case	94.00	52.50
Kindar	42.00	30.00
Realist 45 f3.5 case	98.00	49.50
Realist f3.5 case	141.50	74.95
Realist f2.8 case	171.50	91.95
TDC Colorist, case	80.75	40.95
TDC Colorist 11 case	110.75	59.95
TDC Vivid case	142.00	74.85
Viewmaster Personal	89.50	44.50

STEREO PROJECTORS

	New	Used
Nerd	49.50	
Realist ST 51	449.50	178.50
TDC Vivid	149.50	74.50
TDC Vivid Deluxe	179.50	84.95
TDC Stereo Project-O-View	144.50	72.50

8mm MOVIE LENSES

	New	Used
5.5mm Pizar f2	79.50	49.50
5.5mm Switar f1.8	119.50	69.50
6.5mm Cinegon f1.9	99.50	53.50
6.5mm Elgeet f2.5	39.95	19.95
6.5mm Raptar f1.9	60.95	32.95
6.5mm Raptar f2.5	45.05	24.00
7.5mm Elgeet f1.9	61.95	33.50
7.5mm Elgeet f1.5	76.15	43.95
13mm Raptar f1.9	45.05	24.00
13mm Elgeet f1.9	43.68	25.95
12.5mm Yvar f1.9	74.50	39.95
12.5mm Switar f1.5	114.50	62.95
1.3" Yvar f2.8	62.50	32.50
1.3" T.T.H. Comat f1.9	69.95	34.95
1.3" Xenar f2.8	59.95	31.95
1.3" Raptar f3.5	41.25	21.50
1.3" Raptar f2.5	57.75	29.95
1.3" Raptar f1.5	67.50	32.95
1.3" Elgeet f3.5	25.75	13.95
1.3" Elgeet f1.9	49.95	26.50
3" Elgeet f2.9	63.45	34.50

16mm LENSES

	New	Used
10mm Angenieux f1.8	124.50	64.95
1/2" Raptar f1.5	132.50	72.95
1/2" Elgeet f2.5	49.60	24.95
1/2" Elgeet f1.9	95.70	49.50
1" Angenieux f0.95	209.50	111.00
1" T.T.H. Comat f1.9	86.95	48.95
1" Raptar f1.9	92.75	49.95
1" Raptar f1.9	58.01	31.95
1" Pizar f1.9	89.50	49.95
1" Switar f1.4	168.00	99.50
1" Switar f1.5	115.00	71.50
2" Raptar f3.5	56.50	31.50
2" Elgeet f1.5	88.95	46.50
3" Raptar f2.5	87.50	44.95
3" Raptar f4	60.50	32.50
3" Yvar f2.8	94.50	55.95
4" Yvar f3.3	106.00	61.95
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SVE Skyline Auto, 300 Watt	76.95	39.50
Argus 300 Watt Mod. 506	69.50	43.95

ALL OTHER 35mm and 2¼x2¼ and Stereo PROJECTORS IN STOCK
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16mm MOVIE CAMERAS

	New	Used
B&H 200 T f1.9, f3.5 tele	264.95	154.50
B&H 200 TA f1.9, f2.5 tele, f1.8 W.A.	513.95	287.50
B&H 70 DR f1.9, f2.5 tele, f2.7 W.A.	546.45	278.00
Bolex H16, f1.9	269.50	149.50
Keystone A9 f2.5	114.50	58.95
Keystone A12 f1.9, f2.5 tele	257.00	119.00
Revere C36 f2.5	159.50	78.50
Revere C38 f2.5, f2.5 tele	296.50	118.50
Revere C102 f1.9	164.50	84.75
Revere C103, f1.9, f2.7 W.A. f2.5 tele	355.45	166.95

8mm PROJECTORS

	New	Used
B&H Monterey, case, 30x40 Screen	114.90	54.95
B&H Regent, case, 37x50 Screen	201.90	107.50
Bolex M8, case, 37x50 scr.	211.45	101.50
DeJur 500, case, 30x40 scr.	118.85	54.95
DeJur 750, case, 30x40 scr.	201.00	102.50
DeJur 1000, case, 37x50 scr.	222.90	117.50
E.K. Brownie, case, 30x40 scr.	96.90	42.95
E.K. Showtime 8, case, 30x40 scr.	148.95	77.50
Keystone K100M, case, 30x40 scr.	134.90	68.25
Keystone K109M, 37x50 scr.	211.45	109.95
Revere 85, case, 30x40 scr.	159.95	77.50
Revere 90, case, 37x50 scr.	201.50	101.50

16mm PROJECTORS: SOUND & SILENT

	New	Used
B&H Statesman, case, 37x50 scr.	241.90	118.50
B&H 285C, case, 37x50 scr.	306.90	289.50
Keystone K161M, 37x50 scr.	211.45	104.50
Keystone A52C, 37x50 scr.	181.00	88.95
Revere P48, case, 37x50 scr.	324.45	112.00
Revere SP 16 sound, case, 37x50 scr.	366.95	185.00

REFLEX CAMERAS

	New	Used
Argoflex f4.5		19.95
Ansco Auto Reflex f3.5		79.50
Graflex 22 f3.5 case, flash	92.50	47.50
Graflex 4x5 Super D	335.00	179.50
Hasselblad 1000F f2.8	379.50	221.00
Minolta Autocord case, meter	125.00	64.95
Rolleicord I		39.50
Rolleicord II		49.50
Rolleicord III		59.50
Rolleicord IV		69.50
Rolleicord V, case	149.50	78.95
Rolleiflex f2.8D MX, case	309.50	172.00
Rolleiflex f3.5 MX, case	234.00	118.00

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Airequipt	2.25 ea.	10 for 14.50
Viewlex	1.50 ea.	10 for 4.75
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LaBelle 9"	2.95 ea.	10 for 21.50

Carrying Case for above—
12 Trays .....6.95 24 Trays 10.95

FOLDING AND PRESS CAMERAS

	New	Used
4x5 Crown Graphic w/f4.7 RF	304.50	169.50
2¼x3¼ Century Graphic f4.5 RF FL	200.60	79.50
9x12 View		20.00
Polaroid Highlander flash	89.00	49.95
Polaroid Speedliner, flash	109.50	61.50
Polaroid 700	125.00	69.50
Polaroid Pathfinder	249.50	161.50

35mm CAMERAS

	New	Used
Argus C3, case, flash, meter w/boost	94.00	48.50
Argus C4, case, f1, meter w/boost	124.00	64.95
Argus C44, case, meter w/boost	134.50	71.50
Bolsey Jubilee, case, flash	79.50	39.50
Canon 1VS-2 50mm f2.8	230.00	117.50
Canon V 50mm f1.2	450.00	287.50
Contaflex I f2.8 case	169.00	89.50
Contaflex II f2.8 case	193.00	104.50
Contax IIA 50mm f1.5 case	334.00	169.50
Contina IA f3.5 case, exp. meter	83.00	43.50
E.K. Pony 135C f3., gadget bag	53.75	27.50
Exakta VX f1.9 Quinon PP, RF	398.70	199.50
Exakta VX w/f2 Biotar PP, RF	392.00	189.75
Exakta VX f2.8 Westenar PP, RF	296.50	146.60
Exa 50mm f2.8, 100mm f4.5 case f1	149.15	74.50
Exa 50mm f2.9	203.50	118.00
E.K. Retina I		15.95
E.K. Retina IIC f2.8 case	153.00	83.00
E.K. Retina IIIC f2 case	203.50	118.00
Leica M3 50mm f1.5 case	483.00	308.50
Leica IIIF 50mm f2 case	348.30	173.50
Leica IIIA 50mm f2		49.50
Minolta A case, f1, meter	79.50	34.95
Nikon S2 50mm f1.4, case, f1	381.00	218.00

8mm MOVIE CAMERAS

	New	Used
B&H Wilshire f2.5	39.95	24.75
B&H Monterey f1.9 tele	82.95	46.50
E&H Sportsmen f1.9	129.95	77.50
B&H 134TA f1.9, W.A. tele	326.85	146.50
B&H Explorer f1.9, f1.9 tele	269.90	132.50
Bolex B8 f1.9, f1.9 tele	199.50	89.50
Bolex C8 f2.5	99.95	53.50
Bolex H8 f1.9 W.A., tele	470.00	254.00
DeJur Citation f2.5	77.50	46.50
DeJur Embassy f2.5	106.75	52.50
DeJur Fadematic Turr. f1.9 W.A. tele	286.50	121.50
DeJur Eldorado f2.5	54.95	28.95
E.K. Brownie f2.7	29.95	15.95
E.K. Brownie f1.9	44.50	24.50
E.K. Brownie f1.9 Turret	79.50	46.50
Keystone Capri f2.5	49.95	26.50
Keystone Olympic f1.9	104.50	49.95
Keystone BelAir Turret f1.9	139.50	69.50
Revere C40 Mag. f2.5	104.50	49.95
Revere C41 Mag. f1.9	129.50	69.95
Revere C45 Mag. f1.9 W.A. tele	244.50	111.50
Revere C50 f2.5	49.50	24.50
Revere S63 f2.5 W.A. tele	252.12	105.50

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	New	Used
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Revere C80 f2.5	97.50	47.95
Revere C89 f1.9 W.A. tele	187.50	99.50
Wollensak 23 f1.9, f1.9 W.A. f2.5 tele	239.50	121.50
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Special **KODACHROME (Kodak Proc. Incl.) O.D. (camera spooled from bulk)
8mm x 25' dble roll $ 2.25 ea. 3 for $ 5.95; 6 for $11.10; 12 for $21.00
8mm x 25' dble mag. $ 2.75 ea. 3 for $ 7.50; 6 for $14.10; 12 for $27.00
16mm x 50' mag. $ 3.60 ea. 3 for $10.00
16mm x 100' roll $ 5.25 ea. 3 for $15.00
16mm x 100' O.D. $ 3.50 ea. 3 for $10.00
AERO EKTACHROME ASA 40
8mm x 25' dble roll $ 1.25 ea. 3 for $ 3.50
8mm x 25' dble mag. $ 1.95 ea. 3 for $ 5.50
16mm x 50' mag. $ 2.95 ea. 3 for $ 8.25
16mm x 100' roll $ 3.95 ea. 3 for $10.95
35mm x 20 Exp. 6 for $ 2.75
#120—#620 6 for $ 2.75
AERO EKTACHROME PROCESSING SERV.
8mm x 25' dble $1.00 16mm x 100' $3.25
16mm x 50' $1.75
35mm x 20 exp. $ .85 #120—#620 roll $ .85
FRESH COLOR (Proc. Incl.)

	Kodachrome	Magic Color	Ansco Chrome
8mm x 25' dble roll	$2.90	$2.25	$3.00
8mm x 25' dble mag.	$3.85	$2.95	$3.85
16mm x 50' mag.	$5.85	$4.45	$5.75
16mm x 100' roll	$7.95	$6.95	$7.95
35mm x 20 exp.	$2.50	$1.65	$2.15
35mm x 36 exp.	$3.75	$2.50	$3.25

35mm x 20 exp. Ansco color $1.65
35mm x 28' ANSCOCHROME with loader ....$7.75 (free cart)
#120 or #620 ANSCOCHROME....3 for $2.95
FRESH B&W MOVIE FILM (Proc. Incl.)

	Plus X	Super XX	Hi Speed Tri-X
8mm x 25' dble roll	$1.10	$1.35	$1.95
8mm x 25' dble mag.	$1.75	$1.95	$2.60
16mm x 50' mag.	$1.75	$1.95	$2.75
16mm x 100' roll	$2.75	$2.95	$3.95

35mm x 100' Safety Film
Plus X Super XX. Infra-Red
Background X. Panatomic X $1.75; Tir-X $3.50
ROLL FILM SUPER XX—#120, #620, #127, #616, #116....10 for $2.10
MOVIE FILM—QUANTITY DISCOUNTS
B&W ASA 50 Reversal, No Processing
8mm x 400' dble $5.95 8mm x 1000' dble $10.95

	54 rolls	27 rolls	15 rolls
16mm x 50'	$19.95	$10.95	$ 5.95
*16mm x 100'	$49.50	$29.50	$17.95

* camera spooled
Black & White Movie Processing Service
8mm x 25' dble. ....$ .55 ea.
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Check or Money Order must accompany film.
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NATIONAL PHOTO LABS NEW HYDE PARK 12 NY

DODGING, BURNING-IN

(Continued from page 70)

Many photographers run into the problem of shooting a picture which includes a lighted desk or floor lamp. The result is generally an unbalanced negative. If you look at the negative, you'll see detail in the lamp although the area will probably appear quite dense. A

A. Lamp is brighter than rest of picture, produces blurred image. Girl's face is also washed out.

straight print often shows only a bright blur of the lamp. Feinstein ran into just this problem in photographing the face at the window *(photo A)*. Not only was the lamp outline obliterated, but the girl's facial features were pale and weak. He made a test strip of the lamp alone, allowing more exposure

B. Overall enlarging time is still the same but girl's face has been burned-in; lamp is burned-in further.

time to show the lamp properly. He did the same with the girl's face. He then was ready to make the final print. He exposed the overall negative for the enlarging time used on the first, straight enlargement. Then, with a cardboard sheet and hole *(picture 3, page 67)*, the other two areas were printed in for the times estimated by test strip to produce the picture *(photo B)*.—THE END

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	New	Used
Argus C-3, case & flash	$ 49.50	$ 34.95
Argus C-4,	84.50	39.50
Argus C-44, ctd. f2.8	99.50	55.50
Bolsey Jubilee f2.8, case & flash	79.50	39.00
Canon IV S-2, f1.8	284.00	128.00
Canon, V, f1.8	350.00	210.00
Edixa C, ctd f2.8	49.95	29.95
Graphic 35, f3.5, case & flash	89.75	43.75
Kodak Retina II f2	—	49.50
Kodak Retina IIA f2, Rfdr	127.50	64.00
Kodak Retina IIC f2.8	139.50	79.00
Kodak Signet f3.5,	92.50	36.00
Kodak Pony 135, f4.5	29.75	13.95
Kodak Bantam Special, f2	—	61.00
Konica II ctd f2.8	89.75	54.50
Minolta A, ctd f3.5	49.95	28.00
Minolta 35, f2.8	159.50	95.50
Ricoh 35, f3.5 case & flash	59.95	29.00
Voigt Prominent ctd f2	220.00	118.50
Voigt Vitessa ctd f2	127.50	69.50
Voigt Vitessa L ctd f2	159.50	81.00

35mm SINGLE LENS REFLEX

	New	Used
Contaflex I, f2.8 ctd Tessar	$169.50	$ 79.50
Contaflex II, f2.8 ctd Tessar	199.50	108.50
Exa f2.8 ctd	85.00	36.00
Exakta V, f2 Zeiss	249.50	119.00
Exakta VX, f3.5 ctd Tessar	199.50	124.50
Exakta VX, f2.8 Auto Westonar	239.50	129.00
Exakta VX, f2.8 ctd Tessar preset	279.50	139.00
Exakta VX, f1.9 ctd Auto Xenon	341.70	185.50
Exakta VX, f1.5 ctd Angenieux	369.50	179.00
Pentacon f2.8 Auto	249.50	108.50
Pentacon f2 ctd Biotar	249.50	87.50
Rectaflex f2 ctd Xenon	329.50	119.50
Praktina F-X f2 Auto Biotar	297.50	178.00
Praktina F-X f2.8 Tessar	192.50	137.50
Praktica F-X ctd f1.9 Meyer preset	139.50	57.50
Praktiflex f2 ctd Biotar	169.50	72.50

LEICA CONTAX NIKON SALE

	New	Used
Leica IIIC, f3.5 Elmar	—	$76.00
Leica IIIC, f2 ctd Summitar	—	95.00
Leica IIIF, f2 ctd Summicron	$336.00	164.00
Leica IIIF, f2 ctd Summitar	268.50	140.50
Leica IIIF, f1.5 ctd, Summarit	357.00	178.00
Contax II, f2 Sonnar	—	64.00
Contax IIA, f2 ctd Sonnar	345.00	129.00
Contax IIA, f1.5 ctd Sonnar	374.00	154.50
Contax IIIA, f2 ctd Sonnar	383.00	168.95
Nikon S f2	—	106.50
Nikon S2 f1.4 ctd Nikkor	345.00	218.50

LEICA LENS SALE

	New	Used
28mm f3.5 Nikkor	149.50	76.50
35mm f2.8 ctd Biogon	183.00	75.95
35mm f3.5 ctd Nikkor	89.50	50.00
35mm f3.5 ctd Summaron W.A.	96.00	54.00
85mm f2 ctd Nikkor	175.00	85.00
90mm f4 ctd Elmar	90.00	53.50
135mm f4.5 ctd Hektor	135.00	60.00
135mm f4 Sonnar	146.00	66.50
135mm f3.5 Nikkor	135.00	66.50

LENSES

for, Exakta, Contax-D Praktica, Pentacon

	New	Used
28mm f3.5 ctd Angenieux	$120.00	$ 63.00
35mm f2.5 ctd Angenieux	99.50	53.00
35mm f2.8 ctd Auto Zeiss	149.50	88.00
40mm f3.5 Makro E	89.95	55.00
75mm f1.5 Zeiss Biotar	211.50	79.50
90mm f2.5 ctd Angenieux	94.50	55.00
135mm f3.5 ctd Angenieux	89.50	51.00
180mm f5.5 ctd Xenar	84.95	46.00
400mm f5.5 Meyo. Tele Megor	195.00	89.50
800mm f6.3 TV Telon	750.00	399.00

2¼ x 2¼ REFLEX

	New	Used
Exakta 66, f2.8 Tessar V-X	$319.50	$159.50
Minolta Auto cord L, f3.5	124.50	70.00
Kalloflex Automatic, f3.5	119.50	69.00
Rolleicord IV, f3.5 Xenar M-X	124.55	59.50
Rolleicord V, f3.5 Xenar M-X	134.55	71.00
Rolleiflex Standard, f3.5 Tessar	—	46.00
Rolleiflex Auto, f3.5 Tessar		78.50
Richoflex, f3.5	29.95	16.00

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AUTO EXAKTA VX
Fully automatic f2.8 coated lens. Focal plane shutter; 12 sec to 1/1000; New exposure counter; discontinued model. Brand-New
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	New
6.5mm f1.9	21.00
7mm f2.5	13.75
1½" f1.8	47.50
1½" f1.4	19.75
1½" f1.9	14.95
3" f1.9 (for 16mm)	26.90

65¢ post & ins

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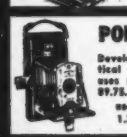

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300 w TDC Mainliner, Auto	59.50	26.00
300 w Revere 553	79.50	39.00
300 w Brumberger (2¼x2¼)	59.95	33.50
300 w TDC Duo (2¼x2¼)	67.50	34.50
300 w TDC Model D	67.50	37.00
300 w TDC Headliner	39.95	16.50
500 w TDC Duo 500	84.50	53.50
500 w Revere 888	144.50	78.50
500 w LaBelle 55	79.50	44.00
500 w A.O. Auto	74.50	39.00

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	NEW	USED
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2¼ x 3¼ Exact 66, f4.5 Cond	142.75	79.50
2¼ x 3¼ Solar 120, f4.5 Cond	114.50	67.50
2¼ x 3¼ Sunray, f4.5 Cond	87.50	59.50
4 x 5 Federal 470, f4.5 Cond	142.95	85.50
4 x 5 Solarmatic, f4.5	169.50	104.50
5 x 7 Elwood S-2, f6.3	97.50	67.50
5x7 Elwood SP-2	117.50	71.00
6x7 Solar	86.50	48.00
8x10 Elwood Commercial	319.00	177.50

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2¼x3¼ Pacemaker Crown, f4.5 cpld RF	$299.50	$117.50
2¼x3¼ Ann Speed Graphic, f4.5 12.7 cpld RF, Reshaun	219.50	80.50
3¼x4¼ Ann Speed Grahic, f4.5, cpld RF,	—	83.50
3¼x4¼ Pacemaker Crown, f4.7 cpld RF, flash	—	117.50
4x5 Ann Speed, f4.7 cpld RF,	249.50	87.95
4x5 Pacemaker Speed, f4.7 cpld RF,	348.00	158.50
4x5 Linhof, f4.5, cpld RF, flash	427.50	197.50
4x5 B&J, f4.5, cpld RF, flash	265.00	87.50
4x5 Busch, f4.5, cpld RF, flash	263.00	89.50

8mm CAMERA SALE

	New	Used
B&H 252, f2.3	59.95	34.00
B&H Sportster, f2.5	89.95	36.00
B&H 172A, f1.9, Turret	199.95	114.50
B&H 172B, f1.9	164.95	87.50
DeJur Fedematic, f1.9 Turret	174.50	107.50
DeJur Fedematic, f1.9	142.50	84.50
Keystone K-25, f1.9	59.98	35.50
Keystone K-32, f2.5	84.95	41.50
Keystone K-35 f2.5	99.95	57.50
Keystone K-40 f1.9	104.50	62.50
Keystone K-45, f1.9 Turret	189.50	79.50
Kodak Mag, f1.9	149.50	52.00
Revere 40, f2.5	105.50	47.00
Revere 44, f1.9	164.40	89.50
Revere B-63, f2.8 Turret	152.50	81.50
Revere 80, f2.5	97.50	42.00
Revere 84, f1.9 Turret	147.50	79.00
Revere 88, f2.5	72.50	27.00
Revere 99, f2.5	99.50	42.50

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	New	Used
B&H 253 Monterey 500w	79.95	44.00
B&H Regent, case 500w	179.95	86.50
Keystone K-109, 750w	149.50	71.00
Keystone K-70 Bright beam 500w	64.95	36.00
Kodak Brownie 300w	62.00	37.50
Revere 90 750w	125.00	61.00
Revere 85 500w	114.50	44.00

16mm CAMERA SALE

	New	Used
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Cine Kodak K-100, f1.9	264.00	166.50
Kodak Mag f1.9	169.50	50.00
Keystone A-12 ctd f1.9 Turret	159.50	87.00
Keystone A-9, ctd f2.5	99.50	47.00

16mm PROJECTOR SALE

	New	Used
Bell & Howell 273 A, case	$199.95	$ 98.00
Bell & Howell 202 C sound	719.95	397.50
Bell & Howell 285 C sound	449.95	249.50
Keystone A 82	139.50	62.50
Keystone K-161	159.50	72.00

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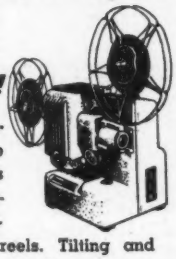

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35mm 36 ex.	2.60	2.15 ea.	2.00 ea.
(Kodachrome only)			

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A REVIEW RE-VIEWED

Here's a dissenting opinion regarding the review of A Guide to Underwater Photography, *by Dimitri Rebikoff and Paul Cherney, published a few months ago in* MODERN'S *"New Photo Books" column.*

Dear Sir:

I was most interested in reading your critic of my book, *A Guide to Underwater Photography.*

It seems that Mr. Moncrief might be too, just a bit intolerant about other people's experiences. May I point out the following:

About 35mm cameras: We used many cameras bigger than 35mm, including Linhof Technica, Rolleiflex, Plaubel Makina and many others. Really good results were obtained only with 35mm cameras; this was due to the great depth of field of these cameras, and the ease of handling. I sold personally many hundreds of 35mm color pictures to all leading magazines in the world, including well-known American ones (among them *This Week, Sunday Mirror,* etc.).

About optimum distances: (for *good* pictures): oceanographic transparency measurements made all over the world, especially by S. S. Albatros (Mr. Petersson) show that the Mediterranean is the most transparent sea in the world; it is matched only by the middle of the Sargasso sea. These distances are the result of a law of physics which applies as well for the purest available distilled water.

About lenses: lenses with flat windows have become completely obsolete now; the reason is that it does not take "laboratory measurements" but just comparison of two pictures made at the same time on the same location with two identical cameras loaded with the same film, one with a flat window and another one with an Ivanoff correcting porthole, to see that the picture made with the correcting porthole is 3 to 5 times sharper *even in the middle* and much better of course on the edges; the difference is such that nobody wants to use a flat window any more after having made such a comparison.

About painted housing causing window fogging: it is a well known law of physics that light and heat radiations are absorbed by dark hues and reflected by bright ones; this law of physics is well known in the U. S. A. too where all oil and water tanks are painted with bright aluminum to minimize evaporation. In fact, a housing painted in white or made of polished aluminum remains perfectly cool, even under the strongest sunlight; the same housing painted black or any other color such as yellow, green or red may become so hot that one cannot touch it; this experience can easily be repeated by anyone on any sunny day.

About the underwater lighting: according to the practical experience of many divers through ten years of

(Continued on page 114)

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8 x 10	Resisto Rapid	#1, 2	100 sh.	3.50
11 x 14	SWGL	#2, 4	50 sh.	3.25
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11 x 14	DW Wh. Lustre	#1, 4	100 sh.	6.95
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5 x 7	SWGL	#4	200 sh.	3.75
5 x 7	Auto Pos.		250 sh.	1.50
8 x 10	SWSM	#1, 2, 3, 4	200 sh.	2.50
8 x 10	DWSM	#0, 1, 2	100 sh.	2.50
8 x 10	Auto Pos.		250 sh.	2.50
8 x 10½	Ad Type		250 sh.	3.50
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REVIEW RE-VIEWED

(Continued from page 112)

practice, electronic flash proves *much cheaper* than flash bulbs for one very simple reason: underwater pictures are really submarine pictures hunting, with many missed shots. In fact, one gets at most one good color shot for ten missed ones; this means at least ten flash bulbs for each picture, which becomes quite expensive. Besides, a *modern* electronic flash is not bulky: our own unit weighs only nine pounds, and nothing under the water. Length: 1½ ft., diameter 5 in., which is smaller than a bag containing the flash bulbs for only one 35mm cartridge.

About the underwater torpedo: it is less expensive than the Aqualung and compressor needed for charging it, not to speak of the boat which is also needed. The underwater torpedo is today a good replacement for a boat and has become the cheapest way of going out diving.

Concerning compliments about cameras of my "own design only": I started making pictures underwater with all available types of commercial underwater cameras; they proved expensive and little practical, so I was compelled *against my will* (as many other divers such as Hass) to design my own camera; even then I had no intention of selling them, and it was only through the repeated demands of many diving companions that we started making them, incorporating not only my own experiments, but that of many other divers as well.

Cannes, France — D. Rebikoff

Free Literature

Three attractive new booklets, **Canon System of Photography, Canon Model V Camera,** and **Canon Lenses,** are now being offered free of charge by the Canon Camera Co.

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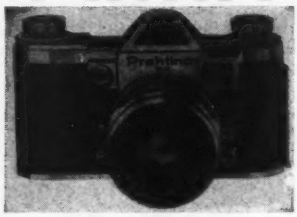
(Everything listed below is available for immediate delivery)

THE NEW INCOMPARABLE

PRAKTINA FX



The response of camera fans all over town to the new incomparable Praktina FX has been overwhelming. And no wonder! The Praktina FX is the most advanced 35-mm, single-lens reflex camera in the world.

- √ Internal automatic diaphragm.
- √ Penta-prism eye-level viewfinder interchangeable with waist-level finder, both utilizing split-image rangefinder.
- √ New, separate Newton optical viewfinder for fast action and available light photography.
- √ New recessed bayonet mount affords split-second lens interchangeability.
- √ F2.0 58-mm. C.Z. Jena automatic Biotar lens.
- √ Focal plane shutter with speeds 1/1000 to 1 second.
- √ Synchronized for regular and electronic flash.
- √ Unique accessories lend extraordinary versatility.
- √ Plus many other desirable and exclusive features!

$297.50

THE NEW 1957

PRAKTICA FX3

The FX3 comes to you in a brand-new 1957 model with internally-coupled automatic lenses. These permit you to focus at full aperture, for maximum light. Then, when you press the shutter release, the iris diaphragm automatically closes to the selected aperture and the picture is simultaneously taken.

No Other Comparably Priced Camera Gives You All These Features

- √ Internally automatic-coupled iris diaphragm
- √ Lens interchangeability
- √ 1/500 to 1/2 second speeds—Focal Plane shutter
- √ Built-in waist-level viewfinder with achromatic magnifier
- √ Accepts accessory Prismatic eye-level viewfinder
- √ Synchronized for regular and electronic flash
- √ Coupled film transport, shutter cocking and frame counting

Praktica FX3 Automatic with f2.8, 50mm Westanar with automatic diaphragm control $149.50

Praktica FX3 Automatic with f2.8, 50mm C. Z. Jena Tessar with automatic diaphragm control $179.50

Guarantee, Registration and Import Certificates furnished with each camera

WRITE FOR PRICES, FREE LIT. AND HUGE TRADE-IN ALLOWANCES

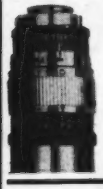
NEW 1½" f/1.9 Telephoto

with Focusing Mt. in chrome Mount, Razor sharp, clickstops, color corrected. For Revere, Keystone, Dejur, Ampro. For B&H write.

List $38.75 Your cost NEW **$13.95**

Leather case ..... .90

For 8mm Fans (New)



6.5mm f/1.9 Wide Angle in Black anadized and chrome Mount. Razor sharp, click stops, color corrected.

List $44.95 **$18.95**

Leather case .... .90

Extra Fast Tele for 8mm (New)

1½" f/1.4 focusing in Black anadized and chrome Mount, color corrected. Razor sharp. Excellent for Bad Lighting Conditions! Built-in lens shade.

List $69.50 **$18.95**

Case 1.05

Telephoto for 16mm Fans (New)

3" Telephoto f/1.9 focusing, click stops, color corrected razor sharp in Black anadized and chrome Mount. Built-in lens shade. For all cameras.

List $59.95 Your cost **$24.95**

Plush leather case.....2.84

Wide Angle for 16mm Fans (New)

15mm f/1.9 focusing, click stops, color corrected. Razor sharp.

List $59.95 Your cost **$32.50**

Leather case 1.56

Extreme Wide Angle For 16mm Fans

13mm f/1.5 Focusing List $89.50 **$49.95**

Minolta A L.N. list 49.95..... 29.95
Minolta Autocord L.N. 99.50..... $6.75

Airequipt mags

List 2.25 our price **1.48** same for Argus

MODEL 2700 Superpod

Geared for quick action raising and lowering
Extra 90 Degree tilt on panhead
Ball Level on tripod
Ratchet to prevent camera from falling
Degree marks for vertical pictures
Adjustable camera screw

$11.97 Case list 5.95 Special 1.98

NEW 5-SEC. BRASS TRIPOD

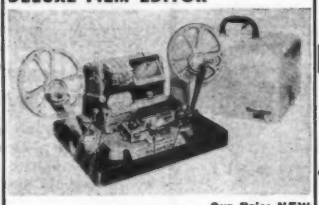
List $13.50 only 5.75 w/Pan head

Hi-Fi Splice Free Sound Plastic Recording Tape—

7" reel 1200' List $5.50 Our Price **$1.75**

5" reel 600' List $3.50 Our Price **$1.24**

NEW! MANSFIELD PORTABLE DELUXE FILM EDITOR



	Our Price NEW
8mm Editor—Complete w/case List $45.00 #950	$25.49
16mm Editor—Complete w/case List $49.50	$32.50
8mm Editor—Complete but No Case. Special, no Focus Kneb Same for 16mm $21.95	$19.97

Mohawk Midgetape Pocket Recorder

Battery operated 3⅞" in width, 8½" in length, lightweight. 1 hour recording. A must for business execs., sales managers, reporters, radio, TV, on-the-spot interviews, insurance investigators, etc. Free Literature.

Trade-ins accepted.

List $249.50 SPECIAL L.N. **$149.70**

incl. bat. mike, earphone & tape.

Send for free Brochure.

GENUINE QUICKSET REGENT ELEVATOR TRIPOD

Case 1.98 List 29.95 **16.88**

New wide angle or telephoto lens for Contaflex I, II, Polaroid, Contessa, Argus c3, Signet, Kodak 35 RF—Other cameras write

list 21.50 Your cost **11.97**

Free case with each order

Zeiss Contaflex I L.N. $6.00
Zeiss Contaflex II L.N. 102.00

ELECTRONIC FLASHGUN

- 4 Flashes for 1c
- Weighs only 2½ lbs.
- Uses 4 flashlight batteries
- Good for 10,000 Flashes regular 54.50

NOW **$31.92**

	Reg.	SPECIAL
Ultrablitz Matador IIS	$124.95	$ 72.50
Ultrablitz Matador IS	99.95	56.95
Ultrablitz Expert IV	69.95	39.95
Ultrablitz Reporter IIS	199.95	119.50
—ALL BRAND NEW—ALL LATEST MODELS—		
Braun Hobby Standard L.N.		39.50
Braun Hobby Automatic L.N.		72.50

JUST ARRIVED! 135mm F2.8 PRE-SET LENS

For Exakta, Exa, Pentacon, S & D, Praktica.

NOW **$47.95**

Reg. $89.95

- True Telephoto • Five Elements • Ctd & Fully Color Corrected • Extremely Sharp • New Chrome & Anodized Mount

NEW C. O. C. PROJECTION VIEWER

ONLY **$24.92**

- Table Model for 2x2 Slides
- Self contained projection-viewing system
- 6x6" viewing area, opalescent screen built into case
- Smooth operating automatic changer
- Capacity 36 paper mounted 2x2 slides
- Focusing f3.5 projection lens
- Double condenser system, even illumination
- Metal case for maximum protection and portability
- Operates on 110 Volts-AC DC 50 Watt lamp
- Regular $37.95
- Field Case $2.92

	Your cost List	New
Pentagon—Automatic Westagon lens f2	259.50	139.50
Case	15.00	9.00
Penta F2 Bio Pre-Set	259.50	142.00
Case	15.00	9.00
Exakta waist level VX 1956 mdl. f3.5 Tessar, disc.	249.50	149.50
Exa New 1956 Model disc. w/f2.9 Meritar	89.50	48.90

ONCE IN A LIFETIME OFFER

Send any 8mm standard lens (except for Bell & Howell) with $15.95 and receive ½ F1.9 Nikkor Focusing Lens. ½ F1.9 Nikkor, List $57.50, can be purchased separately for $29.95.

F4.5 Westagon 100mm Telephoto Ctd. for Exakta list 44.50 **15.95**

AIREQUIPT MAGS	New $2.25	Our Price $1.48
Trays for Viewlex Changer	1.50	.42
Trays for Revere Automatic Proj.	1.45	.79
Trays for TDC Economy	1.00	.49
Case (holds 30 Airequipt mags)	15.95	6.95
Case (holds 12 Airequipt mags)	9.50	3.95
Case (holds 12 Revere mags)	11.95	5.49
Case (holds 30—6" LaBelle trays)	15.95	7.95
Case (holds 24 trays for Revere, TDC, Airequipt, Viewlex)	13.95	6.87

TRIPODS on Special & Brand New

HOLLYWOOD Jr. 2 Sect. w/pan head	17.45	9.50
STAR D CONQUEST (elevating type)	19.99	13.99
STAR D COMET (elevating type)	22.50	14.95
Star D "17" 2 Sect Movie	13.95	8.95
DELUXE TRIPOD CASE	5.95	1.95
QUICK SET ELEVATOR	34.00	16.95
Star D Cont Mark III	24.95	17.97

1957 Blower Cooled Projectors—35mm

	New	Our Price
Revere 555 L.N.	89.50	53.25
AO Execut 300	78.50	58.00
Revere 888 L.N.	144.50	83.97
Revere 553 L.N.	79.50	47.70
Kod Sig Proj 300	59.50	35.50
ARGUS PBE 300 w/CASE & AUTO/C, and BRAND NEW	66.50	38.95
La Belle Show 300	59.95	41.97
Direct 300 La Belle	69.95	49.72
La Belle 55 500 watt LN	94.95	66.35
La Belle 75	154.95	119.00
La Belle 6" mags ea	2.25	1.64
La Belle 9" mags ea	2.95	2.19
SKAN 2x2 300, case/chgr	59.95	37.92

University Camera STORES

761 BROADWAY, N. Y. 3, N. Y.
8th St. & B'way — GR 5-2544
Include approximate postage, overage refunded

Orders under $5.00—50c handling charge
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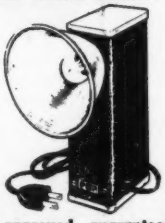
Willoughby Scoop! The Amazing and Exclusive

WILLO-LITE *Electronic Flash*

A Lifetime of Flash Pictures Without Flash Bulbs

Comparable Units Sell for 29.50 **15.95**



- G-E tube guaranteed for lifetime
- All metal construction, no plastic
- AC operation — safe, sure, easy
- Neon indicator. Fast re-cycling
- For color and black-and-white
- Camera cord and bracket extra

Portable Power Pack: uses 3 D-cell flashlight type batteries.
Leather case 11.95

Tested, approved, guaranteed . . . and sold only by Willoughbys. Buy for yourself and for gifts. Made in U.S.A.

Famous Make 35mm

ENLARGER

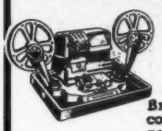
List 74.50 **49.95**

Brand new. Elgeet 2" f/4.5 coated lens. Superb performance from contact prints to 11 x 14 on baseboard. Aluminum die-cast condensers.

Sale! **MANSFIELD** 8mm Portable

FILM EDITOR-SPLICER

Regularly 39.95 **22.95**



Brand new. Accommodates 400 ft. reels. Brilliant 2"x3" picture area. Optical glass prism shutter. All metal; base and rewinds of die-cast aluminum. With "Little Gem" automatic film splicer.

Famous Make All-Steel

PAPER SAFE

13.95 List **9.20**

No. 10 Has 3 shelves for 8 x 10 paper, and 4 shelves for 5 x 7. Door closes automatically.

ENLARGING EASELS

8 x 10—LIST 5.50 **3.69**
11 x 14—LIST 7.75 **4.95**

Steel masking bands. White enamel base.

BEWI Automat "A" Exposure Meter **29.50**

You get perfect exposures with just two easy automatic steps — by merely pressing a button. Correct lens openings and shutter speeds for all shutters, including LVS. Direct or Incident Light readings.

Famous Make BEADED SCREENS

Size	Reg.	Sale
30x40	14.95	8.97
40x40	16.95	10.17
37x50	19.95	11.85
50x50	22.50	13.50

Beautiful, durable surface. Adjustable metal tripod legs. Metal case.

The Kind of Tripod You've Always Wanted!

VOTAR EXTENDING POCKET TRIPOD

With Pan and Tilt Head

SPECIALLY PRICED **16.95** With Smart Case

- Fits into pocket; sturdy enough for large cameras!
- Beautiful piece of workmanship — beautiful value!
- With extending rod it measures 51½" when opened!
- Closed it measures only 10 inches to fit pocket!
- 9 sections, with ribbed black enamel enclosure!
- Chrome finish extending pole; with wide platform!
- Rapid-rise gear and positive locking device!
- Lightweight; rubber tipped legs; smart lined case!

SALE! SAVE OVER 50%!

Hand Crafted **PIGSKIN GADGET BAGS**

#101. 8½"x6"x4". Reg. 19.50 . . . **8.75**
#102. 11"x8"x6". Reg. 27.00 . . . **13.50**
#103. 15"x10"x8½". Reg. 42.50 . . . **19.50**

Pure silk stitching. Hand-shaped polished edges. Heavy Velveteen linings. Two outside pockets; inside adjustable dividers.

2x2 ALL METAL SLIDE FILE 2.95 Value

Holds 150 glass or 300 cardboard slides. With index. Grey finish. Shipping weight 4 lbs. **1.69**

Famous Make REEL CHESTS

No. 1—Holds 12 8mm 200 ft. reels and cans, or 12 5-inch recording tapes. List 3.25 **2.25**
No. 2—Holds 12 8mm 300 ft. reels and cans. List 3.95 **2.65**
No. 3—Holds 12 8mm 400 ft. reels and cans, or 12 7-inch recording tapes. List 3.95....**2.65**
No. 5—Holds 9 16mm 400 ft. reels and cans. List 3.95..**2.65**

(Prices do not include reels and cans)

All steel. For reels and cans — and recording tapes. Double safety catch.

Brand New Edition!

LEICA MANUAL AND DATA BOOK

By Morgan and Lester **6.00**

Presenting to the Leica owner the foremost techniques of miniature photography . . . covering a great variety of basic applications of the Leica. It's a must for every serious 35mm photographer.

Built Like a Fine Book!

BOOK-SHELF PHOTO ALBUMS

6x9... . . **2.50**
8x11.....**3.75**
11x14..... **5.00**

Fit standard library shelves. Navy, two-tone brown, green or maroon. Hard DuPont fabrikoid cover.

MANSFIELD 8mm and 16mm JR. SPLICER List 2.95

With dry scraper blade and bottle of cement. Heavy gauge metal. **1.98**

"SUPERB" 4-LITE FOLDING INDOOR LIGHT

Regularly 15.95 **8.95** With Case

Brand new. 24-gauge steel.
UL-approved cord. Smart metal case.
Price does not include bulbs.

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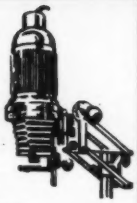

New 1957 Models Greatest Values in Enlarger History!

FOTOLARGER

- For all negs from 35mm to 2¼x3¼.
- Exclusive distortion control
- Cool aluminum lamphouse
- Rotating glassless neg. carrier
- 360° Tilt for horizontal projection & distortion control
- 2" forward extension for extreme cropping.

MODEL "E" DIFFUSION

	List	SALE
Without Lens	$34.95	$24.45
w/90mm f6.3	45.45	31.95
w/90mm f4.5	54.95	38.45
w/51mm f4.5	51.95	36.45

Accessories for Above Fotolargers

4½" Dble condensers, 2¼x3¼	$6.39
52mm Dble condensers for 35mm film	3.89
3½" Dble condenser, 2¼x2¼	4.49
Copy Back (Converts enlarger for copying)	7.19
Neg. carriers 2¼x2¼, 2¼x3¼ or 35mm ... each	2.95

DeLuxe FOTOLARGER JR. Model #2

- For all negs. from 35 mm to 2¼x3¼
- w/neg. carrier
- w/90mm f6.9 lens
- Diffusion Model
- 12x16 Base Board—Red Filter

List 29.95 **$21.95**

ACCESSORIES FOR THE DARKROOM

ALL BRAND NEW—SAVINGS TO 40%

FULLY GUARANTEED

List		SALE
10.95	Yankee Loadomat 20 Tank	$ 7.30
2.95	Yankee 4x5 Utility Tanks	2.10
8.95	Yankee 4x5 Agitank cut film	6.95
4.95	Yankee Safe Lite w/3 Filters	3.89
8.07	Airequipt 4 Way Fixed Easel	5.65
17.06	Airequipt Dialmaster Easel 11x14	11.95
14.34	Airequipt Photocrat 4x5 Printer	9.95
10.77	Airequipt Jr. Printer 4x5	7.55
24.95	Brumberger 5x7 Adj. Metal Printer	17.50
5.95	Brumberger 5x7 Safe Lite OA	3.99
13.95	Brumberger 8x10 Paper Safe	9.80
24.95	Brumberger 11x14 Paper Safe	17.50
2.25	Fedco Focus Rite Enlarging Aid	1.75
9.95	Fedco No. 100 Dryer 11½x15	6.75
22.95	Gra Lab #168 Luminous Timer	16.10
49.95	Premier A2 Roto Dryer 24x28"	33.95
27.50	Premier A1 Roto Dryer 12x20"	18.95
8.90	Premier 12½" Trimmer w/Guide	6.25
17.00	Premier 15" Trimmer w/Guide	11.95
9.15	Premier 12" Deckled Edged Trimmer	6.69
4.95	Statlemaster 1" Brush	3.50
12.50	Spot-O-Matic Enlarging Meter	8.75
8.95	Nikor 35mm Tank single reel	6.75
9.95	Nikor 120-620 Tank	7.49
4.95	Nikor 20 Exp. 35mm wide space reel	3.75
4.95	Nikor 36 exp. 35mm wide space reel	3.75
12.95	Nikor #33 Tank with 2 35mm reels	9.75
9.75	Kodak Timer Minutes & Seconds	7.50
9.95	Kodak 35mm Day Load Tank	7.49
34.50	Morse G 3 35.8 16mm Dev Tank	26.25
4.95	Kodak Automatic Tray Siphon	3.79
7.75	Sun Ray 11x14 Metal Adj. Easel	5.49
5.50	Sun Ray 8x10 Metal Adj. Easel	3.95
6.75	Precise 11x14 Metal Adj. Easel	4.95
.99	Carr Cut Film Hangers 4x5	.69
1.98	6" All Metal Trimmer	.98
4.95	United Foot Switch	2.69
23.75	BF1 Chemicals & Processor 7 Minute Processing Kit	19.50
89.50	Arkay 16x20 Loadmaster Print Washer	69.50
5.25	Arkay 8x10 Print Washer	3.95
8.35	Arkay 11x14 Print Washer	6.29
39.50	Lott "Professional" Print Dryer 24x48	29.50
29.50	Lott "Standard" Printer 12x28	22.95
59.50	Lott "Rotomaster" 20x28	44.00
.70	Yankee Print Tongs	.55
24.95	Richard Print Washer, deluxe, 18 inch	18.75
9.95	Gilbert Interval Timer	7.49
2.60	Premier Print Roller 8"	1.95
4.95	Premier Twin Print Roller 8"	3.70

CAMERA SALE

Used—Like New—Demonstrators

35mm CAMERAS

NEW		SALE
$190.00	Kodak Retina IIIC ... L.N.	$122.50
139.50	Kodak Retina IIC ... L.N.	94.50
298.00	Contax IIA, ctd Sonnar f2. Rangefinder ... used	184.50
329.95	Robot Royal "36" ... L.N.	248.00
69.50	Argus C3, f3.5 Cintar lens w/flashgun and case ... L.N.	34.50
99.50	Argus C4, f2.8 Cintar, w/case and flashgun ... L.N.	69.50
117.00	Argus C-44, f2.8 Cintagon w/case and flashgun ... L.N.	82.50
49.50	Minolta "A" Auto, ctd f3.5 Praktina FX, f2. C.Z. Jena Auto. Biotar Lens ... used	33.50
		186.00
89.50	Graphic 35, f3.5 complete with case and flash ... L.N.	62.95
79.50	Boisey Jubilee, ctd f2.8 Steinheil, case & flash	54.50
	Kodak Signet 40, f3.5, flash	65.00
29.95	Edixa A, f3.5	19.95
39.95	Edixa B, f2.8	26.95
49.95	Edixa C. Schneider iseonar f2.8	34.50
59.95	Edixa D. Anastigmat f2.8	39.95
259.50	Pentanon, Auto Westagon f2.	141.00
	Canon IV S-2, ctd f1.8 Serenar lens ... used	169.00
450.00	Canon V, 1957 model, f1.2 lens ... used	269.00
159.50	Voigtlander Vitessa "L" Ultron f2. lens ... used	79.50
165.00	Exa MX, Auto, f2.8 Westanar ... used	95.50
392.00	Exakta VX, f2. Auto Zeiss	249.00
179.00	Contaflex II. Auto preset f2.8 Tessar ... L.N.	122.00
364.50	Nikon S-2, f1.4 Nikkor L.N.	259.00
	Praktica FX2. With either f2.8 C.Z. Tessar or f1.9 H.M. Primoplan lens ... L.N.	109.00
99.50	Aires, f1.9 amber-coated Coral Anastigmat ... L.N.	74.50

REFLEX CAMERAS

NEW		SALE
$ 39.90	Super-Ricohflex f3.5 w/case	$ 29.50
60.00	Soligor I-f3.5, FX flash synch.	29.50
75.00	Soligor II, f3.5, body focusing	39.50
125.00	Soligor III, Semi-Automatic	49.50
119.50	Kalloflex f3.5, Coaxial Foc./winding	83.95
	Graflex 22, f3.5, synch ... used	44.50
99.50	Minolta Autocord, Auto f3.5 ... L.N.	69.50
124.50	Minolta Auto "L" Built-in Exp. meter	87.50
29.95	Yashica "A" ctd f3.5	22.50
46.50	Yashica "C" ctd f3.5, Semi-auto	34.95
59.95	Yashica LM-Built-in exp. meter	45.00
69.50	Yashicamat—Fully Automatic	51.25
199.40	Rolleiflex f3.5 C.Z. Tessar, Automatic ... used	134.50
184.40	Rolleiflex V-Xenar, Automatic ... used	119.00
264.15	Rolleiflex 2.8D, Schneider Xenotar f2.8 lens ... used	149.50

STEREO CAMERAS

NEW		SALE
174.50	Revere Stereo "33" ... L.N.	$114.00
129.00	Stereo Realist, f3.5 cpld. ... L.N.	84.50
64.50	Stereo Graphic, case, flash ... L.N.	44.50
125.00	Iloca Stereo II, ctd f3.5, sync	39.50
	Wollensak "10" f2.7 synch ... used	129.00
84.50	Kodak Stereo, f3.5, X.M.F. sync. ... used	56.00
59.95	Edixa Stereo Ia, f3.5 synch.	39.95
79.95	Edixa Stereo IIa, cpld	53.50
99.95	Edixa Stereo IIIa, Prontor SVS	67.50
129.50	TDC Stereo Vivid, f3.5 synch. ... L.N.	84.50
69.50	TDC Stereo Colorist, synch, f3.5 ... L.N.	47.50

8mm MOVIE CAMERAS

NEW		SALE
$119.50	Keystone Olympic K-38, f1.9 ... L.N.	$ 84.00
56.90	Keystone K-25, f2.5 ... L.N.	42.50
94.95	Keystone K-42, f2.5 ... L.N.	67.00
104.50	Revere C-40, Wollensak f2.5 ctd. ... L.N.	69.50
129.50	Revere C-41, f1.9 in foc. mt. ... L.N.	84.50
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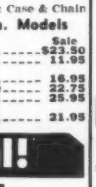

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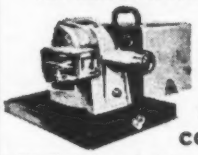

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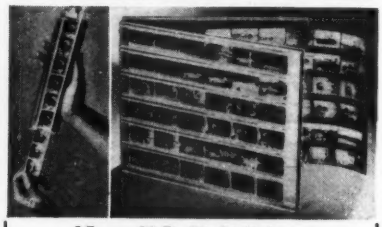

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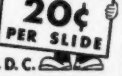

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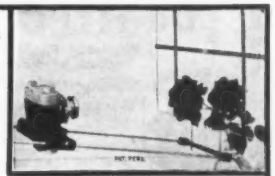

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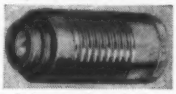

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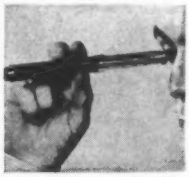

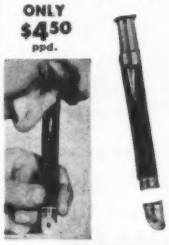

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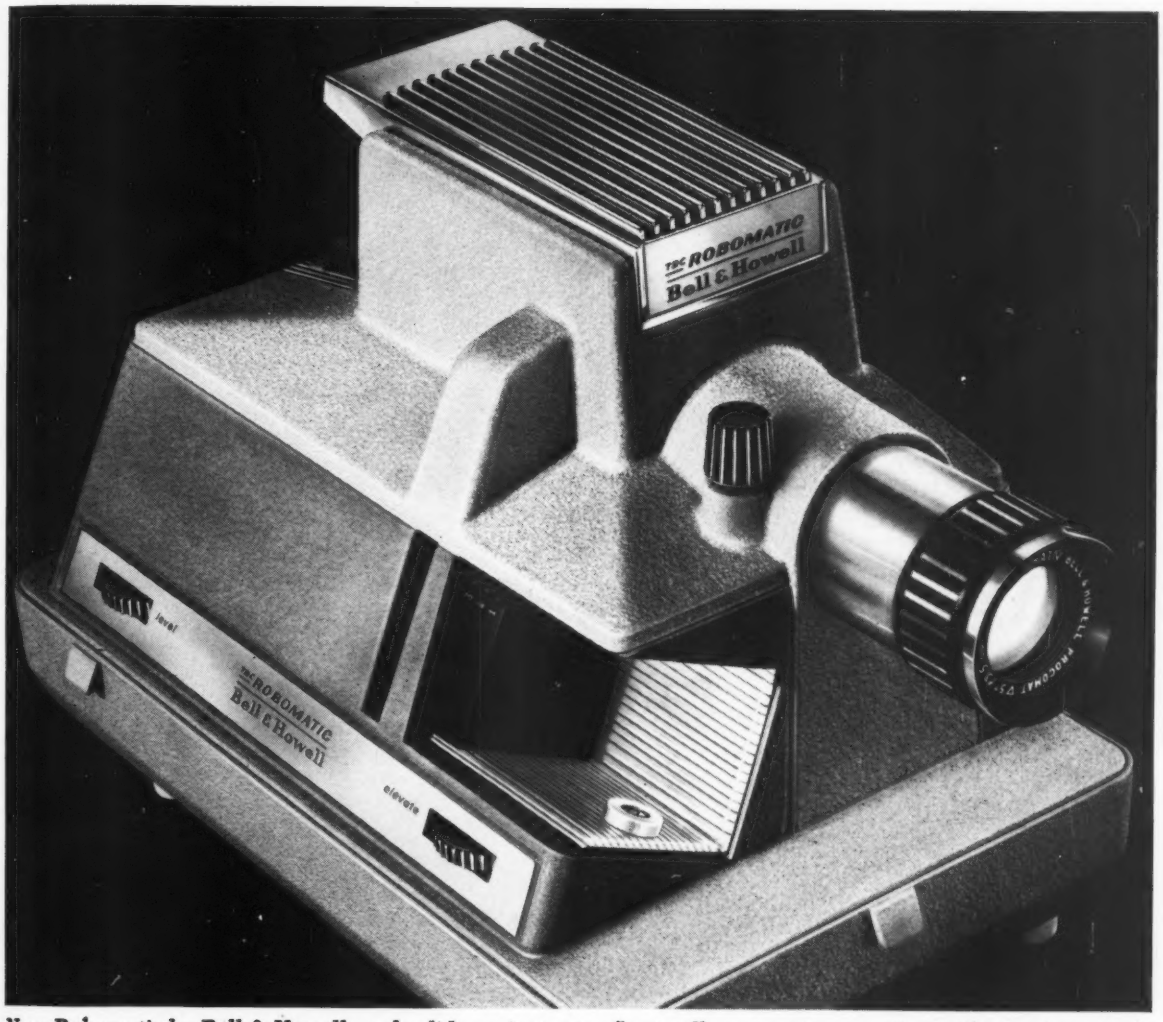

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